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Vol. 14 No. 4

Whole No. 56

The Essay-Proof Journal

Devoted to the Historical Background of
Stamps and Paper Money



Master Die of UX1, showing "Secret Mark".
(See "U. S. Postal Card Essays and Proofs", Page 195)

Official Journal of the Essay-Proof Society

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U. S. POSTAL CARD ESSAYS AND PROOFS

A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

By Clarence W. Brazer and George C. Slawson

Change in Editorship

Beginning with the earliest issue of THE ESSAY PROOF JOURNAL (Vol. 1, No. 1) the late Clarence W. Brazer started a series of articles on United States postal card essays and proofs. For ten years these articles ran somewhat irregularly, being dependent both upon the availability of space in the JOURNAL and on the assorted vicissitudes attendant upon the production of copy by a man having vast interest in the entire field of essays and proofs, and to whom postal cards were only one phase of this interest. With the issuance of Vol. 10, No. 4 (Whole No. 40), the last of the articles prepared by Dr. Brazer was published. This was not intended to mean the completion of the series, but rather to mark the end of previously prepared copy, combined with what was proving to be a very major overlap involving the treatise on Marcus W. Baldwin, as presented by Thomas F. Morris. Dr. Brazer's wholly unanticipated death, in May 1956, occurred before the resumption of the long interrupted series of articles on U. S. Postal Card Essays and Proofs.

And now, more than a year later, the series is being resumed with a new hand wielding the pen. The present writer lays no claim to having anything approaching Dr. Brazer's extensive knowledge in the general field of essays and proofs, although he has carefully studied the field for years as applicable to postal cards. The notes and data that Clarence Brazer had assembled as preliminary material for additional articles were turned over to the Essay-Proof Society in accordance with his previously expressed wish. These have been passed on to the writer for his assistance. In addition to the material in the writer's collection that can be used for reference, he has had the assurance of assistance from some of the other holders of items still unrecorded in these listings.

However, in an effort to make this compilation as nearly complete as possible, the writer urges that everyone having any postal card essays or proofs, whether the quantities be large or small, give of their knowledge and, if needed, permit their material to be compared for recording or to be photographed for illustrating. This plea is most sincere, and the writer feels that nothing in the field is too unimportant to record. Anyone possessing such material is requested to communicate with the writer at Craftsbury Common, Vermont.

GEORGE C. SLAWSON

Addenda

Transfer from JOURNAL No. 4, page 223:

UX1E-I, both cut and description in its entirety, and reinsert in same JOURNAL, at bottom of page 225, renumbering both cut and description as UX1E-O.¹

¹ This change was put into effect in 1953 by C. W. Brazer, who had obtained proof that this was the sixth of the series of designs submitted by the Continental Bank Note Co., rather than the still unrecorded design submitted by the American Bank Note Co.

Insert in JOURNAL No. 5, page 39, as additional colors:

UXIE-Ya. 33 i/1 dim deep g-y-green
45 k/2 dull dark b-g-blue

Insert in JOURNAL No. 6, page 98, as additional color:

UXI-E-Zc. 3 i/o deep orange-red
5 h/o m deep o-o-red
13 m/o dusky o-y-orange
59 m/o dusky violet
*Change: 71 o/5 black to 69 o/5 black*²

Insert in JOURNAL No. 6, page 99; as additional color:

UXIE-Zd. 21 m/1 dim dusky o-y-yellow
Change: 71 o/5 black, to 69 o/5 black

In JOURNAL No. 6, page 103:

UXIE-Zf. Change listing of 7 k/1 to 5 m/1 dim dusky o-o-red (brown).

Insert in JOURNAL No. 7, page 161, immediately above the illustration (and at the same time delete the first three paragraphs of text on page 162):

From the above letter it is apparent that by August 24, 1872 the new die was not only completed, but that a transfer roll had already been made from it. As soon as the National Bank Note Co. received the letter from the Third Assistant Postmaster General advising that approval had been given to sample "C" of the three different "velvet brown" shades of cards previously submitted,³ the Company was prepared to run the 500 "proof sample post-cards" ordered. And since the two newly approved forms of 36 subject plate dies each had not yet been made, the required bidders' samples were produced singly on a hand press, using the master die to make the impressions. However, it is evident from the correspondence that the National Bank Note Co. was far from being optimistic it would be the successful bidder to produce the cards for regular use. Instead, from the tone of the letters it would almost appear that the company was not overly desirous of obtaining the contract under the conditions of highly competitive bidding and had already assumed the 72 subject plate dies would be turned over to some other bidder. Following the policy in effect at the National Bank Note Co., steps were taken so it would be possible to identify its own product by means of a "secret mark". But, contrary to the usual policy, instead of adding this "secret mark" to the transfer roll as would be expected, it was shown on the master die itself.⁴ This "secret mark" consisted of a horizontal dash in the upper right hand corner, above and to the right of the stamp itself and just inside knife edge forming the inner portion of the border frame. This mark is not found on any card produced by any of the subject plate dies.

In spite of the assertion by the Third Assistant Postmaster General that there were a "swarm of interested prospective bidders", the request for a total of 500 proofs that could be used as bidders' samples must have been generously overestimated. There are no records available to show the total numbers of cards given out to such prospects, and quite probably a number of them, after checking the proposal, decided not to submit figures but since only a total of twelve bids were actually received, it seems hardly probable

² See JOURNAL No. 11, page 157.

³ See JOURNAL No. 6, page 101. These were essay cards UXIE-Zd.

⁴ This unusual location of the "secret mark" resulted in tedious hours of unsuccessful research by many students, most of whom reached the conclusion the mark did not exist, and various theories were advanced in attempts to justify its absence. The "secret mark" was finally verified in 1957 by Charles A. Fricke (also see note 5).



**Master Die of UX1, showing "Secret Mark".
(Enlarged for clarity).**

that the total number of prospects who obtained cards was very large. Certainly very few of these 500 cards seem to be known today, and by far the greater preponderance of the known proofs were actually produced by the Morgan Envelope using one or the other of the two 36-subject plate forms, whose seventy-two working dies have differing characteristics, permitting each to be distinguished from each other and from the master die.⁵

The contract given to the Morgan Envelope Co., of Springfield, Mass., to produce the first postal cards, through virtue of it being the low bidder, took place on March 28, 1873, and in accordance with prior agreement, the two forms of 36-subject plate dies were turned over to this company by the National Bank Note Co. early in April. It should be noted, however, that the National Bank Note Co., acting in accordance with its letter of July 29, 1872,⁶ never relinquished possession of either the master die or the transfer roll, and it was impossible for the Morgan Envelope Co. to make replacement subject plate, or working, dies.

The first printings from the two forms of 36-subject plates proved unsatisfactory, and the flaws of inking were most apparent in the first trial sheets run, of which one block of ten is still extant. It also became almost immediately evident that the "velvet brown" color so carefully selected by the Post Office Department required the use of ink pigments that would not operate satisfactorily in regular service, probably owing to the necessity of much too frequent washing of the dies in order to maintain clear impressions.⁷ This caused a new delay resulting in a postponement of the announced May 1 release date, and necessitated the submission of new ink samples.

The contract with the Morgan Envelope Co. included the use of watermarked card stock using the approved watermark. The several suggested designs for watermarks had not been submitted to Third Assistant Postmaster General Terrell until December 4, 1872, and a dandy roll, to be made later in the approved design, was not ordered until December 31, 1872. Since the contract price with the Morgan Envelope Co. included the actual supplying of the card stock it was necessary for this portion of the contract to be subcontracted, and it was impossible for the Morgan Envelope Co. to enter into a firm agreement with the Hudson & Cheney Paper Co. of North Manchester, Conn., until after being awarded the master contract by the Post Office Department. It was at least the middle of April when the new watermarked dandy roll was installed by Hudson & Cheney and production begun of card stock that met the specifications.

The new ink samples submitted by the Morgan Envelope Co. consisted of several shades of lighter brown ink on the unwatermarked card stock that had been used for test runs during the early part of April, followed shortly thereafter by samples in black and

⁵ These large forms, of 36-subject plates each, had been bolted together before leaving the National Bank Note Co., and there is no evidence to indicate they were ever taken apart, even to recut the more serious flaws as was required. Each individual die had definite characteristics, distinguishing it from the others, which increased in both number and prominence with wear. Charles A. Fricke of Philadelphia, Pa., whose research was responsible for this discovery, has made it possible not only to identify all seventy-two working dies, but also to prove whether cards were the product of early, intermediate or late stages of usage of the various subject plates. Exact positions of each plate in the form can not be proved in most cases, due to the fact that only one multiple piece is known.

⁶ See JOURNAL No. 5, page 36.

⁷ This is known to be the difficulty that later beset UX8, a somewhat similarly colored card.

varying shades of brown and green on the watermarked card stock. Unprinted samples of cards, showing the watermark only, were also submitted. The required Post Office Department approval was given both on the watermarked card stock and on one of the new, lighter shades of brown ink shortly before the end of April, and large scale production started as soon as adequate supplies of ink and card stock were obtained, with the first perfect sheet of cards being approved by the Post Office Department on April 30, 1873.

On May 1, 1873, the Morgan Envelope Co. surrendered to George N. Tyner, the U. S. Postal Card Agent assigned to the plant at Springfield, the bidders' sample card originally submitted to the company at the time bids were first being sought. This card, marked "Specimen Card" in manuscript, was stamped with the agency rubber stamp using the customary blue ink, and was returned to Washington.

In JOURNAL No. 7, page 161, under the heading: "Normal Color Proofs—No Watermark," and date of August 29, 1872, change the first sentence to read "Printed from the master typograph die, singly, on a Gordon press, by the National Bank Note Co. All cards show the secret mark." Insert between this line and the present listing of UXiPa all the following listings and the new heading applicable to UXiPa, et seq.:

UXiMPa. On 15 e/2 dull v. pale yellow-orange card .012" thick. (Probably unissued bidders' samples)

- 5 m/o dusky o-o-red (brown). (rare)
- 7 1/1 dim v. dark red-orange (brown). (rare)
- 9 1/1 dim v. dark o-r-orange (brown). (rare)

UXiMPb-S. On 15 e/2 dull v. pale yellow-orange card .012" thick.

- 9 1/1 dim v. dark o-r-orange (brown), marked "Contract Specimen / W. H. H. T." (Gen. W. H. H. Terrell—Third Assistant Postmaster General) (1 known).⁸

UXiMPc-S. On 15 e/2 dull v. pale yellow-orange card .012" thick.

- 5 m/o dusky o-o-red (brown), marked "Specimen Card" in manuscript, and bearing a rubber stamp in blue, consisting of a double circle with "U. S. POSTAL CARD / AGENCY." between, enclosing "1873 / MAY / 1"⁹ (Unique).

UXiMPd-S. On 15 e/2 dull v. pale yellow-orange card .012" thick.

- 7 1/1 dim v. dark red-orange (brown) marked "Specimen" in manuscript, and back-stamped with 27.5 mm. diameter circular receipt stamp in blue, "THIRD ASSISTANT / P.M.G. / SEP 13 '73 / P.O.D."^{8,10} (Unique).

April 1873.

Printed from the two forms of 36-subject plates each, by Morgan Envelope Co. No watermark, 130 x 176 mm.

(Insert present UXiPa to UXiPe inclusive, and substitute new UXiPf as follows:)

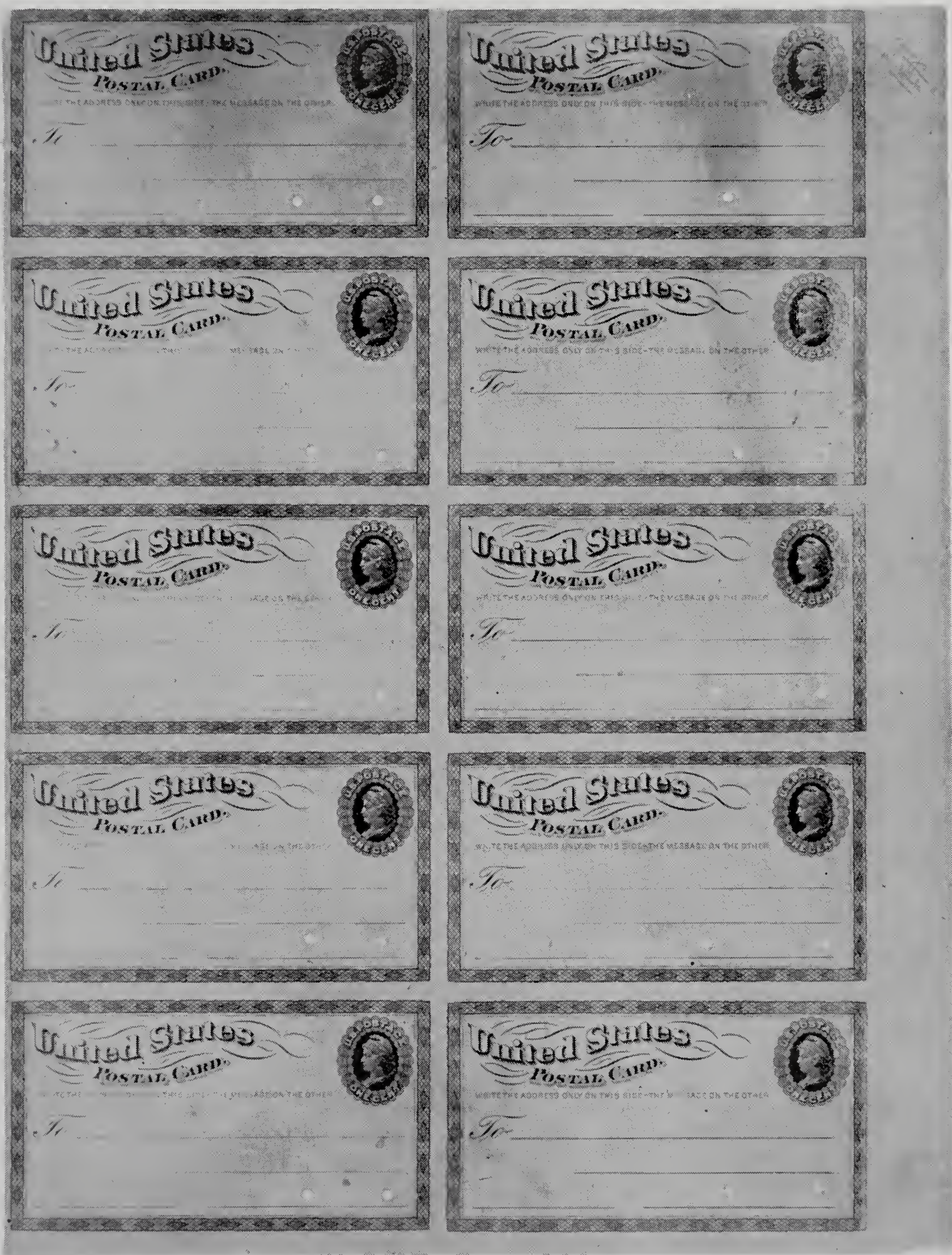
UXiPf. On 17 e/2 dull v. pale o-yellow card .012" thick.

- (mostly) 13 k/1 dim dark o-y-orange (brown) (ink difficulties caused irregularities in shade). Block of ten cards (2 wide by 5 high) with sheet margin at right and bottom, each card having two holes approximately 3 mm. in diameter between the two lower address lines. (Only multiple known.)

May 25, 1874.

(Insert present UXiPh and wording of line above.)

⁸ Formerly listed as UXiPf. This listing, its heading, and the five bottom lines of print on page 161 should be eliminated.



From G. C. Slawson Collection.

UX1Pf.

⁹ This is the bidder's sample originally issued to the Morgan Envelope Co., and turned in to the U. S. Postal Card Agent immediately following approval of the first cards produced for issuance. The indications are that all bidders' sample cards were marked as "Specimen" cards, and that such cards of this group not so marked were surplus cards from the original 500 proofs being those that were never sent out to prospective bidders.

¹⁰ This card, mentioned at some length in JOURNAL No. 35, page 157, was another bidder's sample card made from the master die in 1872 and which, on the date shown, was returned to the P. Q. D. by its recipient.

In JOURNAL No. 7, pages 164 and 165, delete heading "Normal Color Proofs on Trial Color Cards" and all listings through UX1-TCg for renumbering and reinsertion in proper order.¹¹

Change wording under heading "Normal Color Proof With Essay POD Watermark" to read:

A proof in "velvet brown" color exists on normal color card, watermarked with the POD double line essay watermark applied horizontally. It was produced by the National Bank Note Co., using the master die, and hence shows the "secret mark". It was probably produced on December 4, 1872, at the same time as the essays UX1E-Ze & f.

Change wording under heading "Trial Color Proofs With Large Watermark" to read:

Trial color proofs exist in several colors with the large, 90 x 60 mm., monogram watermark. These were produced by the Morgan Envelope Co., and were submitted to the Post Office Department during the latter half of April 1873, apparently being offered as alternative suggestions to be considered in view of the difficulties involved in connection with using the approved "velvet brown" color.

Renumber UX2TCa and UX2TCb to UX1TCa and UX1TCb respectively to conform with the corresponding renumbering in Scott's Catalogue during the 1940's, and add:

UX1T. Large USPOD monogram watermark on blank 17 f/2 dull faint o-yellow card .012" thick.

Normal Color Proofs With Large Watermark¹²

Normal color proofs with large watermark were carefully printed cards, run using a soft backing sheet, and may be identified by the typographic indenture showing on the back of the card and the unusually clear printing on the face. They were probably submitted to the Post Office Department at the same time as were the trial color proofs on watermarked cardboard, and appear in colors similar to several of those used in UX1Pa to UX1Pe.

Latter half of April, 1873.

UX1P-Wa. On 17 f/2 dull faint o-yellow card .012" to .014" thick.

- 7 k/o dark red-orange (brown)¹³ (rare).
- 7 k/2 dull dark red-orange (brown) (rare).
- 8 k/1 dim dark m. red-orange (brown) (rare).

In JOURNAL No. 8, page 215 et seq., change heading "UX2 Issued Postal Cards . . ." to "UX1 Issued Postal Cards . . ." and similarly change listings UX2a through UX2e inclusive to read UX1a through UX1e inclusive, respectively, to agree with changes made in Scott numbers during the late Nineteen Forties.

Under heading "Trial Color Proofs With Small Watermark (page 216) the date of issue should read May and June 1874.

Same page, under heading "Normal Color Proofs With Small Watermark" completely eliminate the sentence "About January 27, 1874 cardboard seems to have come from 'Johnson' as marked on two cards seen." Johnson, along with Morrill, Wode, etc., were at

¹¹ It is never good cataloguing practice to renumber listings, since such renumbering always causes a certain amount of confusion. Fortunately, with the exception of this one group of cards that are being restored to their early twentieth century location (and which has been proved to be correct), the only numbering changes apply as a result of the elimination by Scott's Catalogue of UX2, plus certain changes affecting a few cards, none of which are known to have more than a single copy in existence.

¹² This classification and attendant listings are as proposed by CWB in 1953, but which do not seem to have been previously published.

¹³ Originally listed as part of Addenda, appearing in JOURNAL No. 11, page 157 (see UX2TCa).

this time commercial producers of colored inks, and these cards represented experiments with this particular production of ink. The experiments with different inks and cardboards were made during 1874 and early 1875 instead of at the date shown. The following cards should be added to these listings:

UX3Paa. On 13 e/2 dull v. pale o-y-orange (salmon) card .012" thick.
7 l/1 dim very dark red-orange

UX3Pg-S. On 17 e/2 dull v. pale orange-yellow card .012" thick.
9 k/2 dull dark o-r-orange, marked in pencil manuscript (but oddly abbreviated)
"Specim / M. E. Co. / Jan'y 1, 75".

Insert on page 217, following listing of UX3Ph:

Normal Color Proofs on Trial Color Cards No Watermark

Even following the adoption of the new, smaller sized watermark, not only did the public continue to complain, but the Morgan Envelope Co. still protested the printing difficulties resulting from the use of watermarked cardboard, in which they were substantiated by the cardboard producer, as proved by the following letter:

HUDSON & CHENEY PAPER COMPANY
North Manchester, Connecticut

August 2, 1873.

Hon. E. W. Barber ¹⁴
Third Assistant Postmaster General
Washington, D. C.

Dear Sir:

We are not able to entirely overcome the difficulties in the way of getting a perfectly smooth surface on so thick paper with a watermark in it. Reducing the size of the watermark has improved it greatly—but we can produce so much better work by leaving out the watermark altogether that we still hope the Department will consent to it by and by (sic). It is a great pity to spoil such good paper as ours would be if the surface were not made uneven by the watermark. All paper makers we have consulted agree with us upon this point though perhaps you may find some who have not tried this kind of work, who will not fully appreciate its difficulties.

F. W. Cheney,
President.

The Post Office Department, during this entire era, were much concerned with the possibilities of counterfeiting and, according to present Departmental concepts, went to somewhat extravagant lengths to discourage such activity in connection with postal cards. And although permission to discontinue watermarks was refused, the Department made efforts to overcome the difficulties by several requests that even this smaller watermark be "less strongly impressed". These directives resulted in the watermark wires on the

dandy roll being filed down on a number of occasions, although not all watermarks on the roll were filed down equally. This caused some watermarks to be impressed more clearly than others, and produced a somewhat unevenly watermarked product. In view of these continuous protests by the public, together with constant pleas of both the printer and the paper producer that the watermark be eliminated, it is certain that the idea received careful consideration from the Department. With the thought of possible counterfeiting still uppermost in mind, it was quite a normal process of logic that when the use of watermarks had been proved unsatisfactory, the next approach to the problem to receive consideration was some form of "safety paper". This was quite probably the

¹⁴ E. W. Barber succeeded Gen. W. H. H. Terrell as Third Assistant Postmaster General.

motivating influence behind the idea of different colors of card stock, and most certainly was the reason for the production of proofs on cardboard having blue silk fibres.

During May 1874, and probably spread over a period into early 1875, the Morgan Envelope Co., acting under orders of the Post Office Department, produced a number of proofs on a variety of differently colored card stock, all without watermark. These were produced with the regular 36-subject plate forms and usually in the normal color ink. It is, however, quite dubious that the overall sizes of the sheets of these variously colored cardboard agreed in size with the normal (watermark) sheets, and are generally believed to have been much smaller. This resulted in a printing using only a portion of the printing form. Any printing that extended past the edges of the sheets, producing partial cards, would be unquestionably discarded when the sheets were cut to proper card size. The first of these were forwarded to the Third Assistant Postmaster General by Mr. E. Morgan, Treasurer of Morgan Envelope Co., under date of May 25, 1874.

Probably 10 to 18 produced of each of the 6 varieties of UX₃TCOa to UX₃TCOf.

May 1874.—Early 1875.

UX₃TCOa. On 25 e/3 dismal v. pale y-g-yellow card .010" thick opaque.
7 k/1 dim dark red-orange (brown).

UX₃TCOb. On 25 f/3 dismal faint y-g-yellow card with blue fibres, .010" thick opaque.
8 k/1 dim dark m. red-orange (brown).

UX₃TCOc. On 29 g/4 smoky v. faint g-g-yellow card .0125" thick opaque.
7 k/1 dim dark red-orange (brown).

UX₃TCOd. On 41 g/3 dismal v. faint b-b-green card .011" thick opaque.
7 k/1 dim dark red-orange (brown).

UX₃TCOe. On 43 g/3 dismal v. faint green-blue card .011" thick opaque.
7 k/1 dim dark red-orange (brown).

UX₃TCOf. On 47 g/3 dismal v. faint g-b-blue card .008" thick translucent.
7 k/2 dull dark red-orange (brown).

May 24, 1874.

UX₃TCOg. On 45 f/1 dim faint b-g-blue card (Seen only in P.O.D. Library).
7 k/2 dull dark red-orange (brown) (1 known).

UX₃TCOh. On 39 g/2 dull v. faint blue-green card .012" thick (Seen only in P.O.D. Library).
7 k/2 dull dark red-orange (brown) (1 known).

Trial Color Proofs on Trial Color Cards No Watermark

May 1874.—Early 1875.

UX₃TCOi. On 15 g/2 dull v. faint y-orange card .010" thick.
69 o/5 black (2 known).

UX₃TCOj. On 41 g/2 dull v. faint b-b-green card .010" thick.
69 o/5 black (5 known)¹⁵

Insert in JOURNAL No. 11, page 158, following first line reading "The Morgan Envelope Co. contract . . . did not expire until June 30, 1877."

But early in 1875, Geo. N. Tyner, U. S. Postal Card Agent at Springfield, Mass. (where the Morgan Envelope Co. was situated) notified his superiors in the Post Office Depart-

¹⁵ Original listing (as UX₁-TCg) showed only 1 known.

ment at Washington that the dies making up the two 36-subject plate forms were becoming badly worn and needed replacement. This presented an unforeseen problem, since the master die and transfer roll had been produced by, and were still in the possession of, the National Bank Note Co. During the interim period between the manufacture of the working dies and the date of the Postal Card Agent's report the National Bank Note Co. had been superseded in the production of United States adhesive stamps by the Conti-

mental Bank Note Co., and quite obviously the relationship between the Post Office Department and the National Bank Note Co. was neither as close nor as cordial as had prevailed at the time the master die and transfer roll were made. There is nothing in writing to prove this situation influenced the thinking, but it is known that it was decided to solve the entire problem of worn dies, ink difficulties and watermark complaints by using an entirely new design, which could be done by amending the contract with the Morgan Envelope Co. to cover each of these changes. With this end in view the Morgan Envelope Co. submitted a number of different essays, some of which were model essay drawings, with various portions pasted on, followed shortly thereafter with others which were typographed. Following the precedent of the trial color card proofs of the preceding year, many of the essays submitted by the Morgan Envelope Co. were on variously colored cards. (All of these typographed essays are quite rare, and probably not more than one to three of any of them exist.)

In JOURNAL No. 11, page 158, change date to April 1875. (The final design had been approved prior to the date of June 21, 1875, as shown).

On page 160, add date for UX₄E-E and following to May 1875.

On page 163 et seq., alter or add:

UX₄E-Jh. On 43 g/2 dull v. faint g-blue card .012" thick.

57 m/1 dim dusky v-b-violet

71 o/5 black

UX₄E-Lc. On 15 f/1 dim faint y-orange card .0125" thick 130 x 76 mm. (Small USPOD monogram watermark, inverted). (This card is not known without the watermark.)

71 o/5 black

UX₄E-Lcc. Same as UX₄E-Lc except watermark is inverted and reversed.

71 o/5 black

Insert in JOURNAL No. 17, page 22, as continuation of first paragraph:

A second and quite similar essay but having the words U. S. POSTAGE and ONE CENT added to the stamp immediately above and below the vignette, was also drawn by the same designer (Mr. Bloomer?) and was submitted by Mr. Chapman.

Insert on same page, immediately following the description of UX₅E-A:

UX₅E-AA. *One Cent.*

a. On 19 f/2 dull faint y-o-yellow vertically laid cardboard .0105" thick 158 x 94 mm. (watermark laid lines).

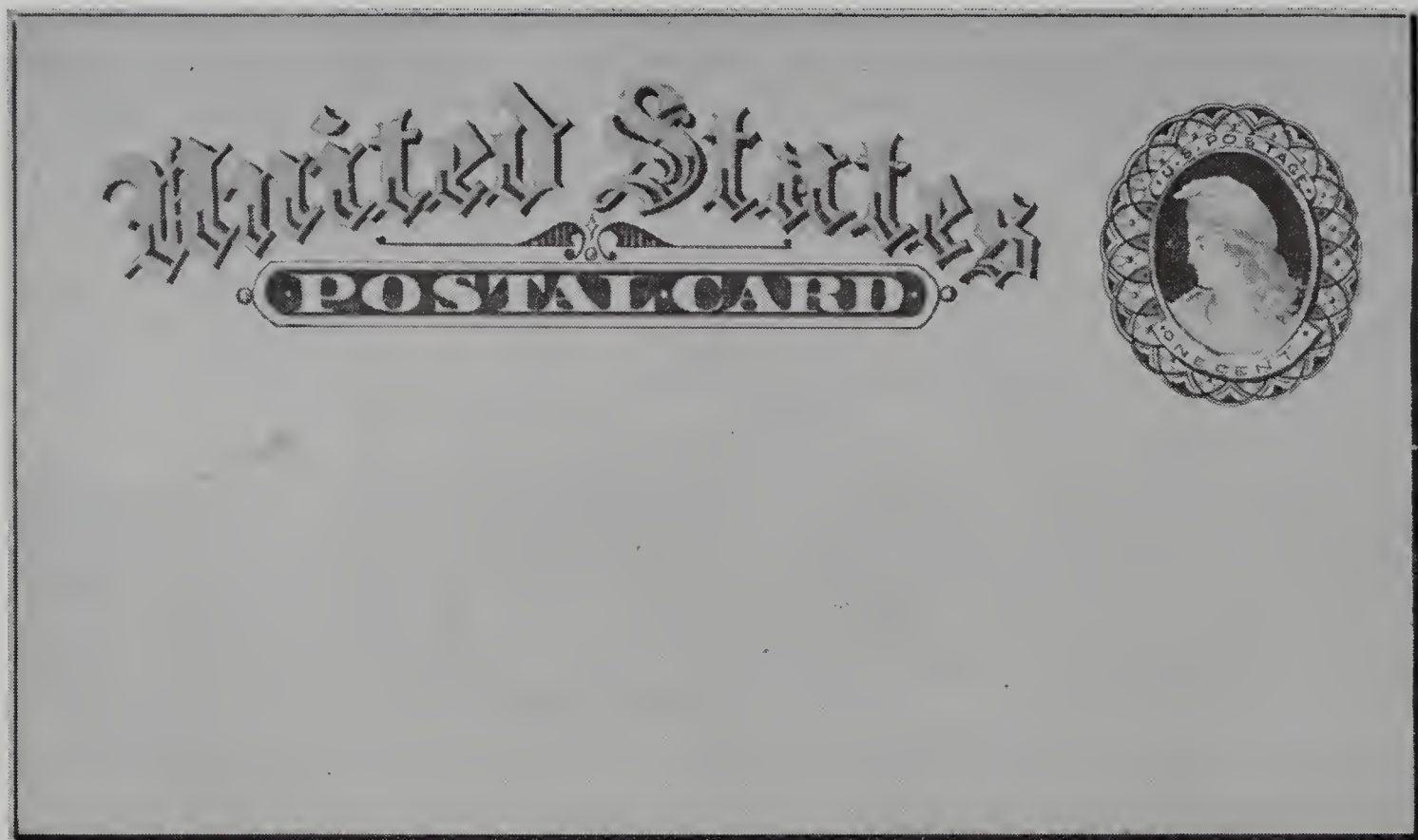
Size of border line 131 x 78 mm.

Drawn in black ink and wash with Liberty head and part of border of stamp in lead pencil. Vignette of Liberty a separate drawing pasted on.

69 o/5 black (unique).¹⁶

Insert on same page, immediately after line reading "By Plimpton Envelope Co., Hart-

¹⁶ CWB changed these listings so they would precede UX₅E-B. since they were obviously earlier essays. The cuts of the latter two, as originally printed in JOURNAL No. 39, were transposed.



From G. C. Slawson Collection.

UX5E-AA.

ford.", information contained in JOURNAL No. 39, pp. 169-170, subject to the following changes:

Cut labeled UX5E-I and description of UX5E-H should both be renumbered as UX5E-AB.¹⁶

Cut labeled UX5E-H and description of UX5E-I should both be renumbered as UX5E-AC.¹⁶

Insert in same JOURNAL, pages 23 et seq. as additional listings:

UX5E-Da. 45 n/o v. dusky b-g-blue.

UX5E-Ee. 69 o/5 black. (This positive listing eliminates Toppan recording shown as "(e.?) On greenish gray—black", as listed at end of group.)

UX5E-Ef. On 17 e/2 dull v. pale o-yellow card .010" thick, 130 x 76 mm.
7 -/1 dim red-orange. (This positive listing eliminates the Toppan recording "(d.?) On buff—deep orange" as listed at end of group.)

UX5E-Fa. On 17 d/2 dull pale o-yellow card .008" thick 130 x 76 mm.
69 b/3 dismal light r-v-red. (This positive listing eliminates the Toppan recording under "d." of "deep purple lake".)

UX5E-Fd. 7 a/1 dim v. vivid red-orange.

UX5E-Ga. On 17 f/2 dull faint o-yellow card .011" thick 130 x 76 mm.
1 -/1 dim red. (This positive listing eliminates the Toppan recording "(a?) On pale chamois—dull carmine" as listed at end of group.)

Insert in JOURNAL No. 22, page 96, the following additional listings:

UX5TCze. 41 f/4 smoky faint b-b-green.

UX5TCzf. On 27 g/4 smoky v. faint g-yellow card .014" thick.
69 o/5 black.

UX5TCzg. On 7 c/1 dim v. light r-orange clear opaque card .014" thick.
45 l/1 dim v. dark b-g-blue.

In JOURNAL No. 26, page 103, delete the first sentence of the second paragraph, starting "The Postmaster General's report . . ." and substitute the following:

Although International cards were decided upon at the Paris Convention of June 1878, the Post Office Department was without authority to issue such cards until after passage of the enabling Act of Congress, which did not occur until March 3, 1879. But in anticipation of such enabling legislation, consideration had been given to the matter of design, and essays had been prepared. Final approval was given to the selected design in April 1879, and the required die (Miscellaneous Die Number 2608) was engraved during May (and June) by the Bureau of Engraving of the Treasury Department (later the Bureau of Engraving & Printing). This die was transferred by being pricked into waxed or paraffined paper by David M. Cooper, and engraved by Anton (Anthony) C. Pacquet. The completed die was turned over to the Post Office Department in June 1879.

Special Stamp Printed, Never Issued

A special postage stamp was printed in 1927 for a projected Australia-New Zealand airmail flight but was never brought into use. Total stocks of the stamps, together with the single proof, were subsequently destroyed.

The story of this Australian philatelic tragedy is told in the official "Bulletin" of the Post Office Department.

Late in 1927, the Postmaster-General's Department gave consideration to a proposal that a small quantity of mail be carried by air from Australia to New Zealand on a flight which was being organized by aviators John Moncrieff and George Hood.

The proposal also provided that the limited number of letters should each be franked with a special stamp suitably inscribed.

The proposal was developed to the stage that the Note Printing Branch was asked to furnish a proof specimen of the then current 1½d. postage stamps overprinted "1st AUS.-N. Z. AIR MAIL". The proof was received on December 23, 1927, and on the same date the Note Printing Branch was instructed to print a supply of 240 stamps only of this type. The supply was delivered the following day.

A few days later the Prime Minister decided that no mail would be carried on the Moncrieff-Hood flight; consequently the proposal was abandoned. The flight commenced as planned, but ended in tragedy as both airmen, in their single-engined Ryan monoplane, vanished on January 10, 1928, somewhere in the Tasman, between 300 and 500 miles from the New Zealand coast.

"SOUTHERN CROSS" FLIGHT, 1928

The use of the stamps already prepared, or alternatively the preparation of another special stamp, was considered shortly afterwards in connection with a projected flight from Australia to New Zealand by the late Sir Charles Kingsford Smith in the "Southern Cross"—which flight was successfully accomplished on September 10, 1928.

Initially, it was estimated that the mail might comprise up to 20,000 letters but subsequently this proposal was not thought to be practicable and it was then decided that if any mail at all was to be carried it would have to be very limited, perhaps less than 130 articles. In such case it might then be confined to letters from the Prime Minister or Postmaster-General addressed to each New Zealand Minister and Member of Parliament. Each such letter, it was further proposed, might be franked by one of the prepared stamps.

Eventually, the Department decided that unless a substantial mail could be carried and the proposed stamp made available to the public generally, no official mail would be carried on the "Southern Cross".

The prepared stamps were therefore not used and subsequently the total quantity printed, two sheets each of 120 stamps, together with the single proof, were destroyed on January 7, 1929, under audit supervision.

Illustrations Clarifying the Secret Mark On The 15c Webster



Fig. 1. Line drawing of part of the lower righthand corner of the 15c Webster National Bank Note Company large die proof.

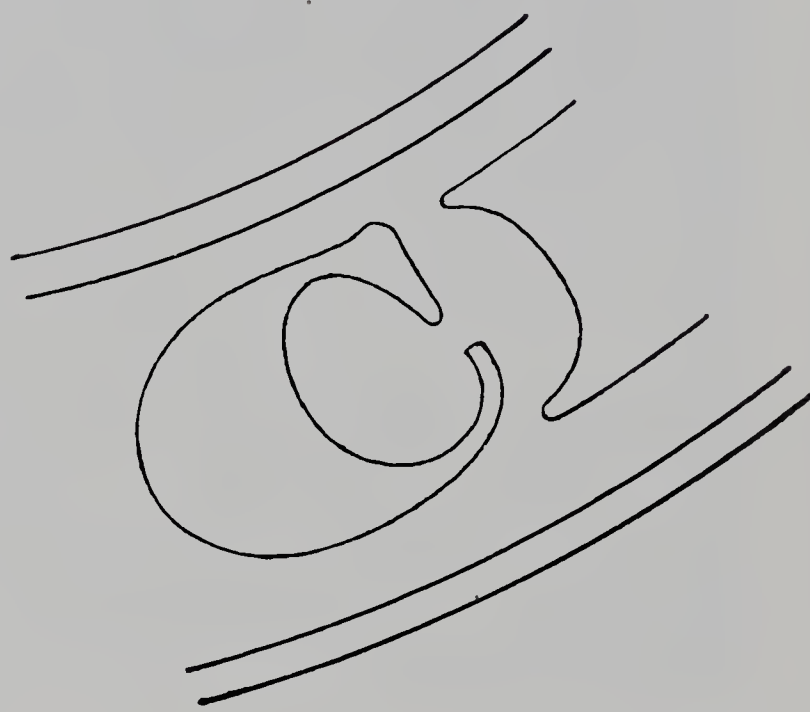


Fig. 2. Line drawing of part of the lower righthand corner of the 15c Webster Continental Bank Note Company large die proof.

By Cyril F. dos Passos

Some philatelists have expressed difficulty in seeing the secret mark on the Continental 15c Webster large die proof figured in my paper (1957b) in the July number of *The Essay-Proof Journal*. The half-tone reproductions of the photographs of the National and Continental Bank Note Companies' large die proofs used in that paper are not entirely satisfactory, due to the inherent inadequacy of that method of reproduction.

In order to make amends for that situation, line drawings of the important parts of the National and Continental 15c Webster large die proofs have been made by Mr. John C. Sherron of Scotch Plains, New Jersey. These are figures 1 and 2 respectively. It is hoped that they will show clearly the distinction between the National and Continental die proofs and facilitate the observation of the secret mark on the latter.

At the same time opportunity is taken to refer to another paper (1957a) by the author on the same general subject. In that article both National and Continental large die proofs of the 15c Webster were figured (Figs. 1 and 2). As therein stated, these large die proofs were sold by the late Clarence W. Brazer, who identified them positively. It now develops, as a result of the discovery of the true secret mark, that these die proofs were misdetermined. Figure 1 that Brazer called a "National" is in fact a Continental, and figure 2 that he claimed to be a "Continental" is a National. This mix-up was due to the fact that Brazer had not discovered the correct secret mark, as was suspected at the time by the author, because of the color difference between these two large die proofs.

LITERATURE CITED

- dos Passos, Cyril F.
 1957a. The alleged secret marks on the 15 Cent Webster. *Society of Philatelic Americans Journal*, vol. 19, pp. 377-379, figs. 1-2.
 1957b. The secret mark on the 15 Cent Webster. *The Essay-Proof Journal*, vol. 14, pp. 131-137, figs. 1-8.

Bank Note Engraving

By W. L. Ormsby

(Editor's Note.—This is the fourth installment from the rare Ormsby book on the pre-Civil War method of bank note production, which proved to be so conducive to counterfeiting. The unusual information presented in this book, probably to be found nowhere else, should be of inestimable value to all paper money collectors. The preceding installments will be found in JOURNALS 53, 54 and 55, all obtainable from the Secretary.)

Counterfeit Plates of the Original Engravers

The climax of audacity and success in counterfeiting is reached, when the Counterfeiter succeeds in obtaining his plates from Bank Note Engravers themselves. This is done not unfrequently, and without the possibility of avoiding it under the present system.

We will give the following verification of this statement, without reflecting upon the well known Establishment alluded to.

The same fraud might be practiced upon any house, and must be inevitable whenever the plates are allowed to go out of the immediate possession of the Engraver. We copy from the Bankers Magazine; Oct., 1849:

Counterfeit Treasury Notes

"The papers recently have contained notices of a spurious FIVE HUNDRED DOLLAR United States Treasury Note, being passed at our office, so well executed as to escape the scrutiny of those familiar with the genuine. We deemed this fraud as a very serious one in its consequences—particularly at the West—and in the distant portions of our territory, where United States Treasury Notes are much sought for as a remittance, and as an investment for temporary purposes; and where, necessarily, the opportunity of detection is much less than on the Atlantic coast. In fact, it will be seen by the following letter from the Treasury Department at Washington, that they were evidently intended exclusively for those regions.

"The Note above alluded to, is the first we have heard of in this quarter. The counterfeiting upon them hitherto has been confined to a very poor imitation of the FIFTY DOLLAR, AND ONE HUNDRED DOLLAR PLATES.

"The following letter from R. H. Gillet, Esqr., Solicitor of the Treasury, will give all the facts in possession of the government, in relation to this attempt; and as the indefatigable Solicitor, Mr. Gillet, has very obligingly given us the result of his investigation in a letter—we prefer to give it to our readers in his own words.

"OFFICE OF THE SOLICITOR OF THE TREASURY,
"17 August, 1849.

"Sir—Yours of the 15th, covering Miles and Co's Bank Note List, and what purports to be a Treasury Note, is received.

"Although my signature as Register, and of 'M. Selden', Treasurer, are both such good imitations as might deceive either of us, the Note is in the whole a counterfeit. There never has been a Treasury Note plate like it, in the ornamental part. The history of this counterfeit is substantially this: A person representing himself to be authorized by a Mining Company in Illinois, or somewhere West, called at the office of Rawdon, Wright, Hatch, and Co., in New Orleans, and requested their foreman there, to engrave and print a Note for 'The Eagle Mining Company.'

"He selected the devices which he preferred and the work was done. After a portion of the printing was completed, he called and paid for the engraving, and printing, though only a portion of the latter was finished, pretending to some necessity that prevented his waiting for the whole work. The plate was taken to Cincinnati, where an old Counterfeiter took out the words 'Eagle Mining Company,' and inserted 'The

"United States,' which made the body of it precisely like a Treasury Note. The words 'Secretary' and " 'President' were changed to 'Register' and 'Treasurer of the United States.' The words 'Receivable in "payment of all public dues,' were added around the figures '500' at the top. The words 'Countersigned' "and 'Washington,' at the bottom, and 'One year' in the centre, were also added. Through the agency of "this office, the plate on which the Note you sent me was printed, was secured a year or more since, with "numerous impressions from it, and with one from the original plate, which are now before me. There is no "Treasury Note resembling this in any thing except in the form of undertaking. The figures in red ink are "much larger than in the genuine. Except on an old FIVE THOUSAND DOLLAR Note, no one has had the "bald Eagle on it. In that, the back ground is entirely different, having no cars in the distance, nor canal "nor lock, but numerous ships, etc. The figures \$500 on this Note are smaller than the genuine one, being "the same size as on Bank Notes. So far as I remember, every Treasury Note states on its face the date "of the loan, and when payable and fundable. This is so, I know, in the last loans; nothing of the kind "appears on this Note. I think I ought to state, that no blame can be attached to the person who made "the original plate. Nothing appeared calculated to arouse his suspicions. I have seen his original corre- "spondence with his employers which passed at the time, in which he gave a full and satisfactory account "of his doing the work, the price etc."

Now, as the original Treasury Notes were executed by the same firm that engraved the principle vignettes on the spurious issues, the best judges of engraving would be most readily deceived. When we know likewise, that the Counterfeiter can cut up the plates, and make Bank Bills of smaller size, such as Banks generally use, it becomes apparent that those genuine vignettes may be used in a great number of frauds. Then too, as copies of the plates themselves can be multiplied more perfectly by the Electrotpe process, than by that of the Transfer Press of the Artists, it is plain, that they might endure as long as the patch-work system of constructing Bank Bills continues.

A like fraud on the Planters' Bank, of Tennessee, is noticed, as follows, in Thompson's Reporter:

"10s, 20s, 50s, and 100s, genuine engraving of
"Rawdon, Wright, & Hatch, obtained by fraud—they
"read, 'pay to the bearer on demand,' the genuine read,
" 'pay to — or bearer on demand.' "

A Multitude of Frauds by One Plate

The extent to which frauds may be perpetrated by the use of a single plate, almost exceeds belief. A stringent caution like the following, from Thompson's Reporter, is but a type of a not unfrequent class of detective notices:

"Refuse all Notes corresponding with the following description, no matter of what "Bank or denomination:

"Centre vignette, a large sheaf of grain, with plough and other agricultural emblems "lying around, canal, railcars, houses, etc. in distance—each side of vignette is a large die "containing a figure 20, one of which is on the right end, with a small eagle and double XX "below—on the left lower corner is a large full length female feeding an eagle from a "goblet, and on the upper a double XX.

"This is another of the broken Michigan wild cat plates, and has thus far appeared "on the following Banks: Farmers' Bank and Stark Bank, Vt. Farmers' Bank, Troy. "Farmers' and Mechanics' Bank, Rochester. Pine Plains' Bank, N. Y. Burlington "County Bank, N. J. Bank of Delaware Co. Farmers' Bank, Lancaster, Penn.

"We have heretofore described a number of Notes which are likely to be altered in "a similar manner. Our subscribers would do well to remember their description, as it "is impossible for us to anticipate their various alterations. The best we can do is to "describe the Notes, and leave our subscribers to identify them in their different disguises."

But a short time after this, the same vigilant journal, alarmed at the facility and frequency of this species of counterfeiting, presented its readers with the following fac-simile of another spurious plate, which, as one of a series, was entitled No. 3. How many more of the kind the editor will find it necessary to indicate we know not; though we



have a strong suspicion that if he intends to give a complete list he will either become wearied with the task, or furnish us with an immense number of embellishments.

The editor of the Reporter says:

"The above is a faithful imitation of a dangerous affair now going the rounds of the Banks, as may be seen from the number it has thus far appeared on. It once belonged to a Michigan Bank, long since, however, exploded, and has recently been altered to the following good Banks:—

VILLAGE BANK, Massachusetts
SMITHFIELD LIME ROCK BANK, R. I.
FARM. & MECHANICS' BANK, Hartford, Ct.
FARM. & MECHANICS' BANK, Rahway, N. J.

FARM. & MECHANICS' BANK, N. Brunswick.
FARM. & MECHANICS' BANK, Easton, Pa.
FARM. & MERCHANTS' BANK, Frederick,
Maryland

"The industry of the rascals in altering these Notes from one Bank to another, and their beautiful appearance, render them extremely dangerous, and we have therefore adopted the above method to protect our subscribers against them for the future. "PASTE THE ABOVE UP, and TAKE NO NOTES LIKE IT, NO MATTER OF WHAT BANK OR WHAT DENOMINATION THEY MAY BE. There is no good Bank that we know having a Note like it."

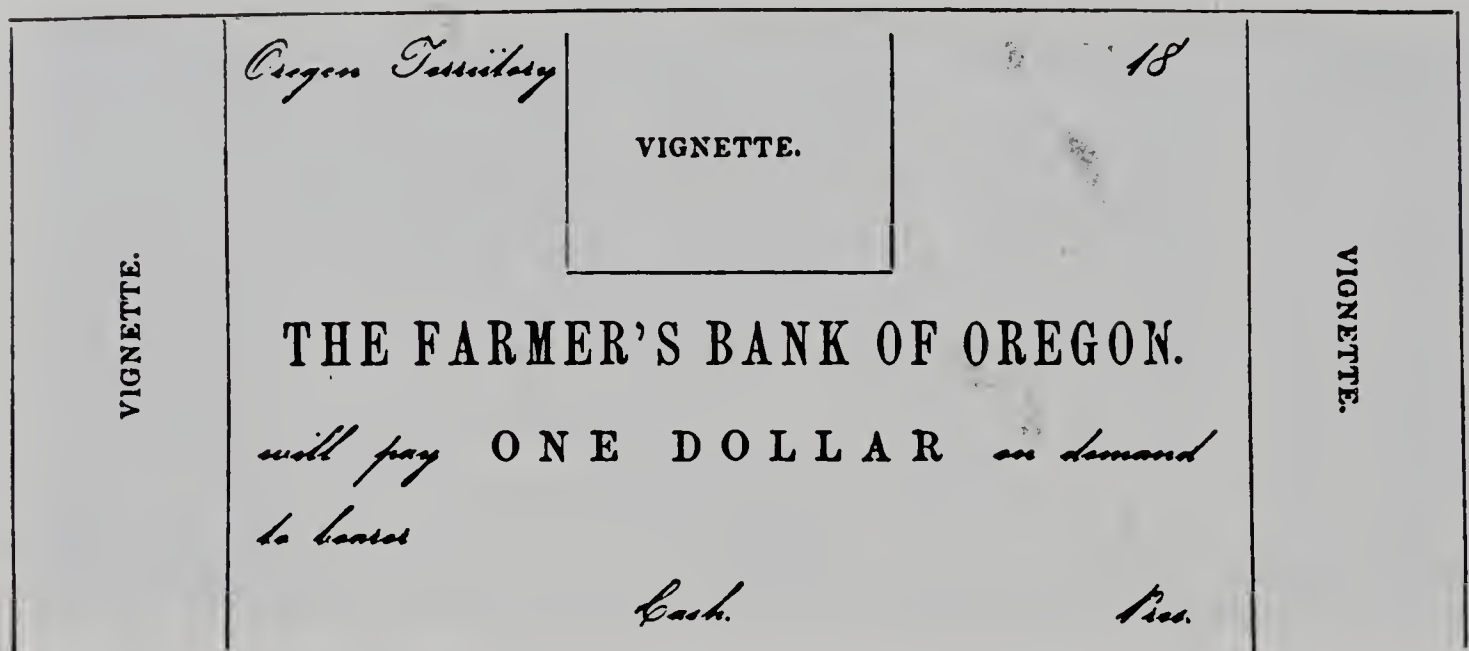
It is altogether probable that the plate used by the Counterfeiter is an original production of the Bank Note Engravers; but of this we cannot positively determine without an inspection of one of the spurious Bills. Whether it is so or not, is a matter of little importance.

Stratagems of Counterfeits to Obtain Genuine Plates

In August 1851, a stranger of entirely respectable appearance, presented himself at the office of the writer, with an order for a steel Bank plate of four Notes. He represented himself to be a man of capital residing at Cincinnati, and was about to establish a Banking Institution in Oregon.

After examining our specimens, enquiring prices, and particularly remarking that it was quite immaterial what designs were used, he selected the vignettes etc., which he desired to have transferred into a plate of four Notes, of the denominations ONE, THREE, FIVE and TEN respectively. He also suggested that the form should be changed, if, thereby, the work could be done more expeditiously, or the Notes made more attractive and beautiful.

The lettering was to have been as follows:



On being asked for references, he replied that he was a stranger here, but had transacted business some years previously with Mr. ——— adding, “you ask I presume to assure yourself that I am responsible; I can pay the amount in advance if you require it;” at the same time displaying a well stocked wallet, and presenting a One Hundred dollar City Bill, which he desired placed to his credit. After his departure we called on the gentleman, whose name he had mentioned, and were recommended to execute the work. Not however feeling sufficiently authorized, we consulted Mr. Thompson, the acute and vigilant Editor of the Reporter, who pronounced the design of the gentleman to be an attempt at fraud, and advised us to execute the work, receive our pay, and leave the result to his (Mr. Thompson’s) management, in laying the matter before the authorities and causing the gentleman’s arrest. But having a less favorable opinion of the police officers of New York, than we could possibly have of the stranger, whatever his character might be; we declined having anything to do, either with them, or him; and though we could have made three hundred dollars, for twelve hours labor; we returned the money already advanced, when the gentlemen next made his appearance; choosing rather to appear too fastidious, than too eager for a profitable speculation.

The gentleman, however, it will appear, was not to be thus easily disappointed. He obtained his Oregon plate elsewhere, and, was subsequently arrested in Cincinnati for counterfeiting. Being acquitted on his examination, he left, for parts unknown, with the plate in his possession; the lettering of which will probably be altered to run through the whole list of Farmer’s Banks in the United States. The plate being of steel, and consequently very durable, it will no doubt prove a good investment for the enterprising capitalist; and being also good engraving, and having upon it the very work of men now engaged in making dies for Bank Note Engraving Establishments, the Bills may possibly pass over the counters of Merchants, Brokers, and even Banks themselves.

We now learn that this man has been for many years a noted character at the West, a frequent inmate of the State prison.

Exploits of Brockway

The most ingenious counterfeits ever issued, probably, were those of the celebrated Brockway, of New Haven, whose success so strikingly illustrates the folly of a system depending for its security upon secrecy, as to be specially deserving the study of all interested in the subject.

Bank directors are often misguided in assuming to be more honest than those in their employ. There are as trustworthy men among the poor, as there can be among

the rich; and though the following narrative reveals the fraud of a Bank Note printer, there are plenty of offsets among defaulting and absconding officers of Banking Institutions.

Brockway was a journeyman plate printer, who was watched constantly by a Bank director, while employed in the business of printing Bills. The director on duty over him was sure that he received back the plate from Brockway, together with the full amount of paper; and that the printer could not possibly have "pulled" a single impression besides. Such being the case, it becomes very interesting to know, in what manner he succeeded in obtaining on three different, and successive occasions, facsimilies of the plates themselves, compelling the Bank to call in its circulation and to have new plates engraved.

How far the presence of the suspicious director operated on Brockway to induce him, at first, perhaps, merely for the joke, to satisfy himself that strict surveillance was not an infalible protection, we do not know; yet, we can see that a man who is treated like a thief, would be more likely to prove himself one, in the majority of cases. If the Bank had placed the plate and paper in the hands of the responsible proprietor of the establishment; he would have felt that his own honor was at stake, and his watchfulness might have saved the Institution and the public from loss, and even Brockway himself from crime. But, as the Bank director took upon himself the entire responsibility, the proprietor of the Establishment must be pronounced entirely free from blame; and in the event of any suspicion falling upon Brockway, the first witness he would require of his innocence, would of course, be the director himself.

The following is the story partially related in the Journal of Commerce Nov. 5, 1849:

"About two years ago, a batch of counterfeited Bills, on the New Haven Bank, Conn., (TENS, FIVES, and TWOS,) made their appearance, which created much astonishment by the accuracy with which they were engraved, and the skill with which the names, etc., were filled in with the pen. No trace, however, could be obtained of the Counterfeiters, and the affair at length passed off and was partially forgotten. Only about FIFTEEN HUNDRED DOLLARS of this emission were ever discovered by the Bank.

"About one year ago, the five and ten dollar Bills of the "New Haven County Bank, at New Haven, were counterfeited with the same mystery as to the engraving, and the same extraordinary skill in the signatures. Of this emission some THREE OR FOUR THOUSAND DOLLARS were discovered by the Bank.

"The two Banks, thereupon, made the most vigorous and persevering efforts to detect the villains, but without success. They also warned the public to beware of the counterfeits, and immediately took measures to procure new plates and new paper, calling in their old emissions as fast as possible. This was at length nearly accomplished; when in August last, the officers of the New Haven Bank were astounded by the discovery that their *new* FIVE DOLLAR plate had been counterfeited, with the same exact imitation as the old, and with even more perfection in the (manuscript) signatures. Of this emission, only THREE OR FOUR HUNDRED DOLLARS have been discovered by the Bank.

"Since the appearance of this third counterfeit, the two Banks have been unceasing in their efforts to solve the mystery, and bring the offenders to justice. We rejoice to say that their efforts have been at length crowned with success.

"Within the last five days, Henry Knickerbocker, William E. Brockway, and a man by the name of Snyder, have been arrested at Hudson, on a charge of being concerned in getting up or passing those counterfeits, or both, and having been subject to a long and rigid examination, facts were elicited which leave no reasonable doubt that some, if not all of them, were guilty. Brockway was shown to have had an active agency in getting up the counterfeits, and was probably at the bottom of the whole affair. Besides the above, three persons have been arrested at Brooklyn, one in this city, and

“one elsewhere, making eight, supposed to have been concerned in the villainy. The officers of justice are in pursuit of still others of the same gang. Altogether, it was one of the most dangerous combinations to defraud the public, that ever existed in this country, and we may well congratulate the community, if it is at length broken up.

“The prominent part taken in the counterfeiting by Brockway, was made known by Knickerbocker, (who was first arrested) but not till many ineffectual efforts had been made to induce him to confess. Among other things Knickerbocker states that he received FOUR THOUSAND DOLLARS of the counterfeits from Brockway, for the purpose of getting them exchanged for other Bills; but that finding some difficulty in so doing, he returned THREE THOUSAND and FIVE HUNDRED DOLLARS of them to Brockway.

“It was conclusively shown that the three counterfeits were perpetrated by the same gang. It is admitted we understand, by both Banks, that the first counterfeits on those institutions must have been printed from the genuine plates. As to the recent counterfeits on the New Haven Bank, the case is not so clear; but there would seem to be a strong presumption in favor of the supposition, from the fact that Brockway was formerly a journeyman in the office of New Haven, where the genuine Bills of both Banks were, at that time, printed.

“It further appeared that the villains had not confined their operations to the New Haven Banks, but had got up and issued counterfeit twos on the North River Bank in this City, and also counterfeits on one or two other Banks.

“These facts we have obtained from undoubted sources, and they cannot fail to be interesting to the public.”

The manner in which Brockway probably succeeded in obtaining fac-similes of the Bank plates, before the very eyes of the watchful director, is thus accounted for by Mr. Frederick Gorham, the proprietor of the printing establishment, whose private character is above reproach, and whose opinion is worthy of the highest respect. Mr. G. remarks:

“You are aware that a printer adjusts his press, the first thing, before commencing work; and in order to test whether he has the right pressure, it is usual for him to place the plate, uninked, upon the plank, and lay a piece of waste or loose paper upon it, run it through, and then examine the effect of the pressure on the blank paper. The printer will then screw down one side or the other of his press, and, perhaps, repeat the performance two or three times, before he commences work.

“Now, Mr. Brockway might have attended Prof. Silliman’s Lectures, and learned from them and other sources, the manner of making copies of plates by the electrotyping process; and, instead of using a worthless piece of paper, in testing his press, might have used paper prepared with a metallic surface, and thus obtained a mould of the most perfect description, with which to electrotype a Bank plate of his own, in the course of a few hours.”

Mr. Gorham’s theory is undoubtedly correct; and our idea that the crime of Brockway was engendered by the conduct of the Bank director is by no means unreasonable. It is not to be expected that any man, who has any respect for himself, would submit to such an indignity, unless, indeed, it is precisely such a man as Brockway proved himself to be.

A little serious reflection is sufficient to convince any one that Artists, as a class, are fairly entitled to the highest confidence; were it not so, every Banking Institution in the country might be ruined. Engravers of the first, second, and even of the third class, can imitate each others work so perfectly, that it would require a close examination, for a considerable length of time, aided by a powerful magnifying glass, to enable any one to tell the difference with any degree of certainty. Happily for the public, there is no disposition for the crime of counterfeiting among them. The prevalence of it must be accounted for on some other hypothesis.

We find, not unfrequently, the very handiwork of the best Artists in this country on numberless counterfeit Bills; but this does not prove the Artists themselves to be Counterfeiters. All examinations on this subject will tend to one point, and lead to one conclusion, namely a *radical defect* in the system of constructing the Note, which enables the designing forger to evade the task of executing anything himself requiring any artistic skill; and to employ, perhaps the very Artist who made the original, also, to make the counterfeit! Brockway's evasion of the processes of originating a Bank plate, happens to be the most complete of any before known; or at least practiced. He only gave an example of what a dishonest Bank Note printer can do, even if the eyes of a watchful, and suspicious Bank director are constantly upon him. Where then would be the security, if Engravers were thus dishonestly inclined; more especially since many of the genuine Bank Note dies are within the reach of all of them, both within and without the precincts of Bank Note Engraving Establishments. Because there is at present a copious issue of well engraved counterfeits, there seems to be a disposition, or rather an inclination to regard all Engravers with distrust; and some of those immediately interested in the manufacture of Bank Notes, may possibly favour such an impression, for the purpose of securing increased patronage.

Those who would resort to such baseness are unworthy of the profession, and we are confident that on investigation, the propagators of the idea would prove to be some of the agents, or runners of respectable establishments; who possess neither the feeling nor talent of Artists, and only aim at, and covet the percentage in prospect.

Liabilities of Banks

An instructive case of fraud upon a Bank was narrated in a late number of the Banker's Magazine, as follows:

"The late fraud upon the Bank of the State of Missouri, at St. Louis, is one of many instances in which Banks and individuals have been imposed upon by the deposit of spurious paper. We have known too, some instances in which the counterfeit work was better done than the genuine.

"Some years since, the Bank of the United States took on deposit several thousand dollars of spurious Bills on the Bank of the State of Georgia. These were delivered to the latter Bank and received as genuine, and the mistake was not discovered till nineteen days afterwards. Upon a suit against the Bank of the United States, before the U. S. Supreme Court, to recover back the amount paid by the Georgia Bank, the Court held that the latter could not recover, because it had 'received and adopted the Notes as its own genuine issues, in the most absolute and unconditional manner.'

"The receipt, by a Bank, of forged Notes, purporting to be its own, must be deemed an adoption of them. *The Bank is bound to know its own paper, and provide for its payment, and must be presumed to use all reasonable means, by private marks and otherwise, to secure itself against forgeries and impositions.*

"We have not learned how much of the spurious paper was lately paid into the Bank of Missouri; but from the fact that the fraud was not discovered for some days, and that portions of the same Bills were paid out at the counter, *with assurances of their genuineness*, our banking friends can see the obvious necessity of more precaution. Several old Banking Institutions have recently provided themselves with new plates, and are now withdrawing their old issues from circulation."

Bank Note Lists and Counterfeit Detectors

It has doubtless been observed that we have recognised and quoted as a standard work, the BANK NOTE AND COMMERCIAL REPORTER, edited by J. Thompson, Banker and Broker, corner of Wall Street and Broadway, N. Y., and published by W. Lee, No 12, Spruce Street. These gentlemen evidently take a lively interest in the dissemination of

information, in regard to every thing connected with a sound and unadulterated currency. The main object of their journal is to describe Counterfeit Bank Bills, and to guard the public as far as possible against frauds of every kind in relation thereto. In the pursuit of this object, they are now presenting their patrons with a series of fac-similes of the most dangerous counterfeit plates, engraved expressly for their work, at great expense. These plates they have generously and freely offered for our use in embellishing this work; thereby evincing a disinterestedness and liberality which calls for this significant acknowledgment on our part.

Bank Note lists and counterfeit detectors, though generally useful, sometimes unavoidably aid Counterfeiters, in their deceptions. The Forger will prepare his plate as perfectly as possible in every part but one, which is designedly left imperfect to attract notice. A horse, for instance, will be represented with but three legs. The Note will be immediately advertised in the Lists, as a dangerous counterfeit, with its imperfections specified. The Counterfeiter will now correct his plate, and forthwith print and circulate his Bills, with less chance of detection. If the Counterfeiter has not the ingenuity to do this by design, he will soon find himself doing it by accident; for it is natural that the first thing he will think of after his fraudulent production has been noticed by the detector, will be, to alter his plate, so that it will not correspond to the description given.

By referring to Thompson's Reporter, under the head of "State Bank of Ohio," the following notice will appear:

"10s, vignette—ploughman, etc. The ploughman
"has no whip, (in genuine he has,) only one of the
"forefeet of the dog are seen, (in genuine both are.)"

The rogue will now engrave the dog's fore foot, and the ploughman's whip, into the plate, and hasten with all speed to print off a new batch and put them in circulation. Again—

"3s, vig. male and female seated, agricultural imple-
"ments, etc. *Harrison* on the *left*. *Justice* on the *right*,
"with sword and scales."

"10s, vig. six Indians and four whites. *Harrison's*
"head on the *left*. Filling up and signing—bad."

"10s, a figure "10" in the centre. Figure of
"*Justice* on the *right* end—*Harrison* on the *left*. Well
"done, and calculated to deceive."

These figures of *Justice* and of *Harrison* remain the same, but a "10" takes the place of a "3", etc., which shows that the Counterfeiter makes a few plates, which he can carry in his pocket, answer the purpose of the expensive machinery of the Bank Note Engravers. He may print the vignette on each Bill in the exact spot required, and change the relative positions of all the embellishments of his counterfeit Note at pleasure. Again—

"20s, excellent imitation of the genuine. Persons
"not acquainted with the true Bill, had better refuse all
"20s on this Bank. Letter S in the name of the Bank
"not perfect. Female's head in the vignette leans rather
"too much to the left."

This is a hint to the Counterfeiter to improve the letter S and to make the female's head more erect. It is also a hint to the Bank that it is necessary to have a new plate—or the Bills will not circulate. Again—

"10s, letter A, a perfect imitation of genuine. Fill-
"ing up and red stamp on the back all well done."

Everything being "perfect" the Bank will be relieved from any further expense, in keeping up its circulation! Again—

"100s, on all the branches, none higher than 50
"issued."

It is worthy of remark that the number of branches is FORTY ONE!! Again—

“10s, excellent imitations of the first plate, having
“for vignette a male and female figure on either side of
“a shield with a large X in centre. Better refuse all 10s
“of this plate. These are supposed to be from a genuine
“plate with spurious signatures.”

“Supposed to be from a genuine plate!” Several cases of this kind are recorded, and we can form no idea how a Counterfeiter can possess himself of them, except by ordering parts of the engraving done by different persons, at different times and places, and then composing his plates as a printer composes his form, with the genuine work of Bank Note Engravers actually upon them!

Again, the Bank Note list says:

“2s, letter A—The lathe-work on left margin and
“head of Wm. Penn are poor—the right foot of the
“Indian in the vig. is poor, and looks more like a stump
“than a foot. The word “Cincinnati” after the engravers
“names, looks like “Cincinnati.”—The general appearance
“of the note is good, and very likely to pass unless
“closely scrutinized.”

After this lucky criticism the forger will see that the lathe-work and the head of Wm. Penn ought to change places, or be somewhat improved in their appearance; the Indians fore-foot will be corrected, or perhaps something will be introduced in the plate to hide it entirely from view; the last *n* in the word Cincinnati will be rectified, and then the general appearance being good, it will very likely pass, however “closely scrutinized.”

It will be found that Counterfeiters pay no regard to the vignette in the matter of its resemblance to those on the genuine Bill. They do not care whether it is a “Venus,” or a “Farmer holding a plough.” It is equally immaterial to them, whether the “lathe-work” oval was made in the same net-work style as that of the Bill they intend to imitate. They only require a few *vignettes* about the size of those employed on Bank Bills, a few lathe-work ovals of any pattern, and a few machine copies of plaster medals, all of which can be very easily procured. In fact FIFTY DOLLARS would buy materials enough to make a current imitation of the picture portion of every Bank Bill in the Country; and keep the Counterfeit Detectors employed in noticing their issues, even if they published an extra, every day in the year.

(To be continued.)

“Post Office” Mauritius

In 1930 the famous French collector, M. Maurice Burrus, purchased the original copper plate of the 1d orange-red and 2d deep blue “Post Office” Mauritius stamps. These stamps were printed from two hand engravings on a small copper plate made by J. Barnard, a watch maker in the Mauritius capital, Port Louis.

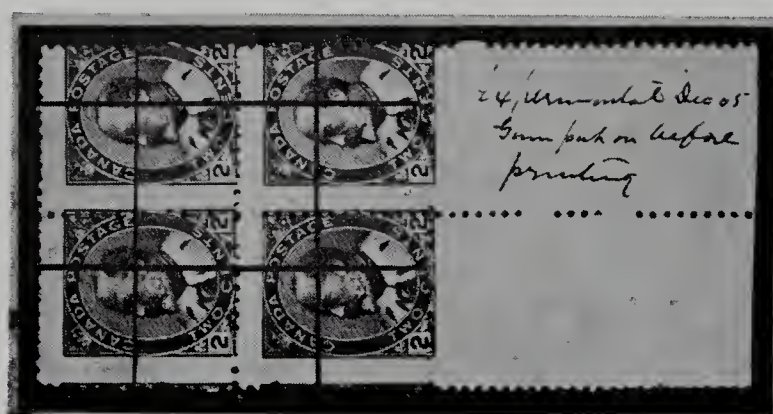
The inscription “Post Office” on the stamp is believed to have been a mistake for “Post Paid” which is the wording used on subsequent issues. The design is based on the early British stamps bearing the portrait of Queen Victoria.

This year the 1d rarity has again come into the limelight because one of the two existing unused examples of the stamp (twelve used specimens are known) was auctioned March 25.

In the Arthur Hind sale of 1934, Sir Ernest de Silva of Colombo, Ceylon, purchased it for 2,500 pounds. Recently he donated this valuable philatelic primitive to the Young Men’s Buddhist Association.

Canada's King Edward VII Issue 2c Experimental Printing of December 1905

By Ed Richardson





Courtesy Uruguay Filatelico

Unique block of 8 of the unissued 180 centesimos green.

Uruguay

The Diligencia Stamps of 180 and 240 Centesimos*

By Amilcar J. Fita

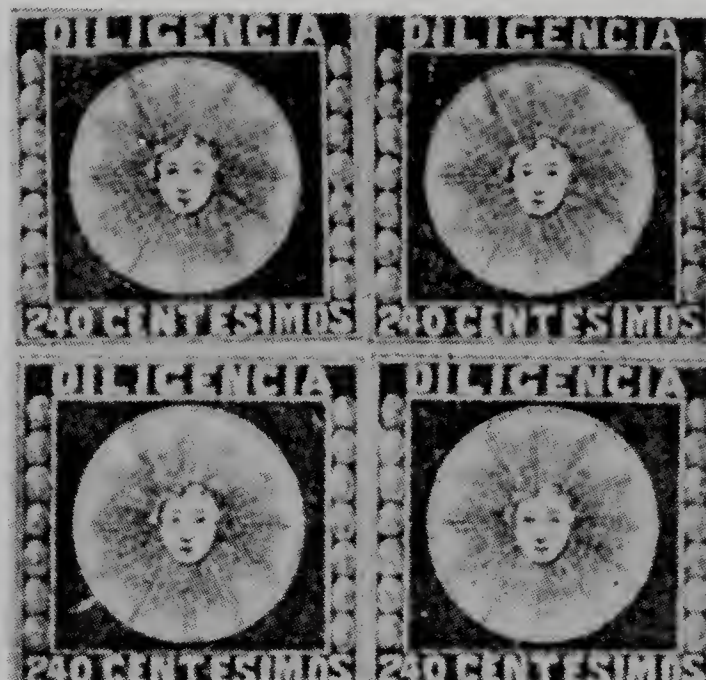
In an article published in the December 1953 issue of *Uruguay Filatelico* we made incidental mention of two unissued stamps bearing the Diligencia legend: the 180 centesimos green and the 240 centesimos vermillion. Letters which we have received indicate clearly that many present-day philatelists know little or nothing about these two stamps.

Up to this moment, we have been unable to discover in the registers of laws and decrees relating to postal emissions of our country any notices concerning these two stamps. Nevertheless, the quality of the impression, which shows a notable similarity to the lithographed stamps [Uruguay's first issues] by Luciano Mége, and the long-drawn-out time since these unissued stamps were first brought to the attention of philatelists—more than 80 years ago—prompted us to examine very carefully the data presented by Dr. Estaban Wonner in his work, "Les Timbres de L'Uruguay," published in Neully, France, in 1887, wherein he compiled articles previously published in the *Bulletin de la Societe Francaise de Timbrologie*.

Dr. Wonner stated that these stamps were prepared for franking mail from Montevideo to Buenos Aires; and that he had seen such covers. In view of the fact that mail between these two points unquestionably had to be transported by ship, it is incongruous that stamps bearing the Diligencia legend—a land vehicle—would have been prepared for such use. On the many items we have examined, the cancelations were counterfeit.

In the July 1874 issue of *Le Timbre Poste* published in Brussels, Belgium, by Moens, we find the first mention of these stamps. Also, similar mention appeared in the daily *El Siglo* of Montevideo dated October 15, 1875. Hugo Griebert, writing under the title "A Study of the Stamps of Uruguay," published by Stanley Gibbons, London, illustrates both values on page 8, and sums up the version advanced by Dr. Wonner. A contribution on these stamps by L. Hancio appeared in the June 1913 issue of *Stanley Monthly*, published by Stanley Gibbons.

(* Editor's note: This feature is a free translation by George W. Caldwell of an article titled "Uruguay / Los Sellos 'Diligencia' de 180 y 240 Centesimos" published in the December 1955 issue of "Uruguay Filatelico." It is reprinted here with permission.)



Courtesy Uruguay Filatelico

Unique block of 4 of the unissued 240 centesimos vermilion.

In the "Catalogo de los Postales de la Republica del Uruguay" compiled by the eminent scholarly philatelist, Dr. Ricardo D. Elicabe, and published in the May-June 1917 issue of the *Revista de la Sociedad Filatelica Argentina*, both these unissued stamps were illustrated and labelled "essays."

E. J. Lee, in his work "The Postage Stamps of Uruguay", published in London in 1931, presents on page 28 previously published data, and includes a photographic reproduction of a block of four on Plate E in Chapter IV, which chapter relates to the Diligencia Type 2 issued stamp. And in the last but one paragraph on page 26 he gives a translation of the Dr. Wonner data, which applies to the unissued stamps and not to the issued Diligencia Type 2 as mistakenly supposed by Lee.

From all that we have expressed here, it appears that the true status of these 180, and 240 centesimos unissued stamps has not yet been authentically established, despite the fact that the subject has been reported from time to time in philatelic literature since 1874. Such published data have been limited largely to isolated stamps and the exceedingly rare multiples, of which a block of 8 of the 180 centesimos green and a block of 4 of the 240 vermilion are unique. Both these blocks are in the collection of our esteemed colleague, Roberto Hoffman, who has planned to reconstruct the original plate [sic] of the 180, of which he has various pieces including multiples.

As we pointed out in previous articles, one distinguishes these unissued stamps from the 60 centavos Type 2 and the 80 centavos issued in 1856, by obvious differences in format and design, including the value expressed in centesimos instead of centavos.

[We present this article because of its reference value, setting forth the results of considerable research, despite the fact that much of the discovery is negative. One point that has not been mentioned is the basis on which Mr. Elicable, a member of our Society, concluded these stamps were essays. Admittedly, if they are in fact unissued stamps, they do qualify as essays in accordance with terminology adopted by our Society.—G. W. C.]

George Slawson Wins Grand Award at POSTEX

George Slawson, who has taken over editorship of the *Essay-Proof Journal's* presentation of the U. S. Postal Card Catalog, captured the grand award at POSTEX 1957, the first international exhibition of postal stationery, held in Baltimore, Md., Oct. 11-13. His showing, as can be imagined, was of "U. S. Postal cards."

U. S. XX Century

Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL 54, page 117.)

Wildlife Conservation Issue

Three Cents—Issued June 22, 1956



1078E-A. Rejected Essay
Pronghorn Antelope



1078E-B. Rejected Essay
Pronghorn Antelope



1078E-C. Rejected Essay
Pronghorn Antelope



1078E-D. Rejected Essay
Pronghorn Antelope



1078E-E. Approved Model
Pronghorn Antelope

Four Rejected Designs.

Designers—Central Subject, Bob Hines.

Outline frame and lettering, Victor S. McCloskey, Jr.

Engravers—Vignette, Matthew D. Fenton.

Lettering and Numeral, John S. Edmondson.

Design Essayed February 20, 1956 to Arthur E. Summerfield, P. M. G.

Model Approved February 24, 1956 by Arthur E. Summerfield, P. M. G.

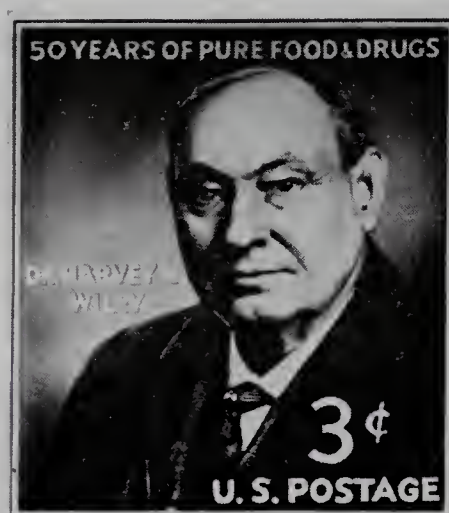
Die Proof Approved May 11, 1956 by Arthur E. Summerfield, P. M. G.

Source of Design

A drawing by Robert W. Hines, Artist of Fish and Wildlife Service, U. S. Department of the Interior.

Pure Food and Drug Laws Issue

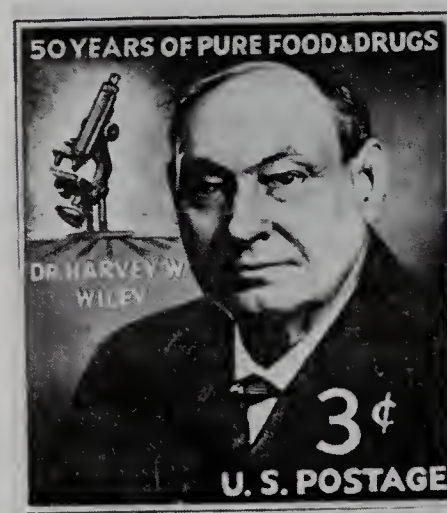
Three Cents—Issued June 26, 1956



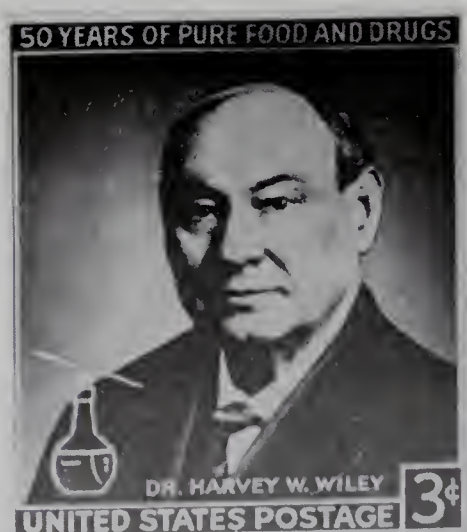
1080E-A. Rejected Essay
Harvey W. Wiley



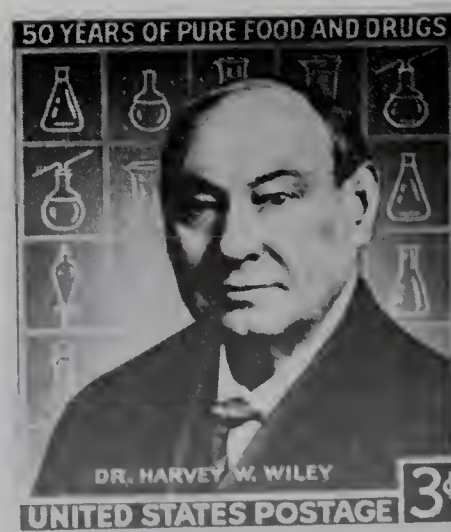
1080E-B. Rejected Essay
Harvey W. Wiley



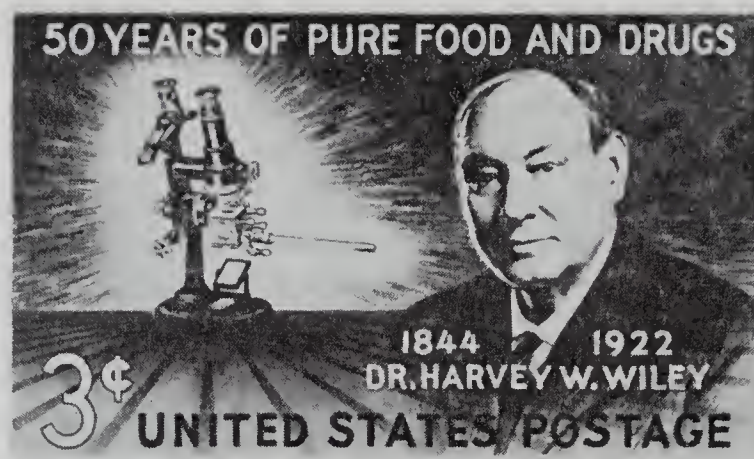
1080E-C. Rejected Essay
Harvey W. Wiley



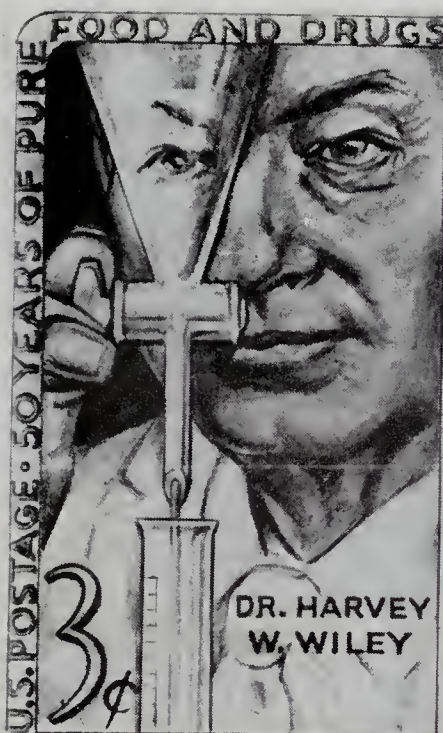
1080E-D. Rejected Essay
Harvey W. Wiley



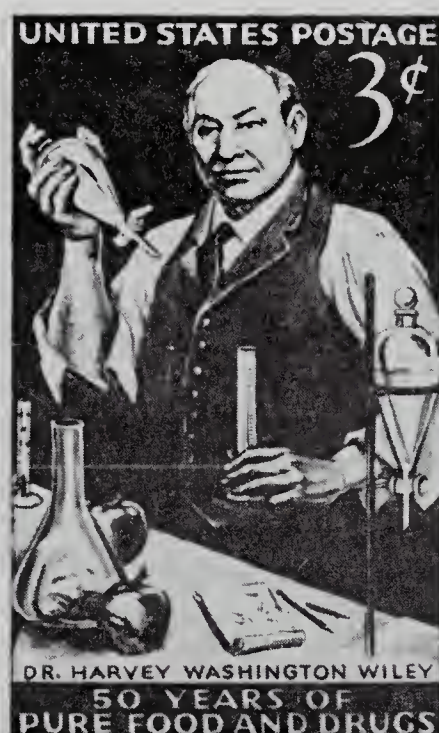
1080E-E. Rejected Essay
Harvey W. Wiley



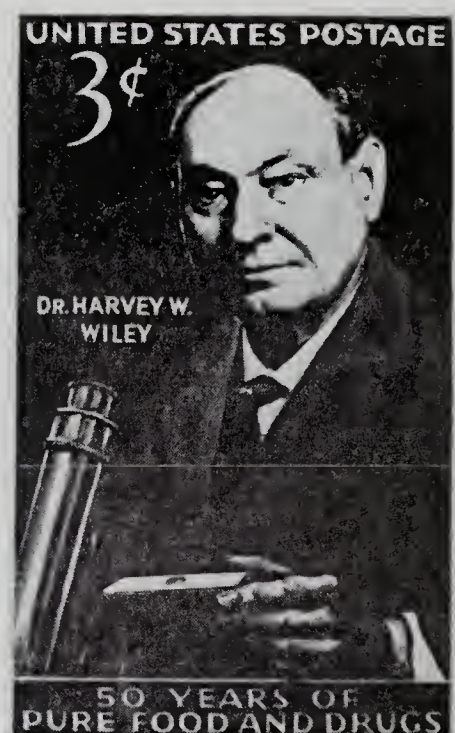
1080E-F. Rejected Essay
Harvey W. Wiley



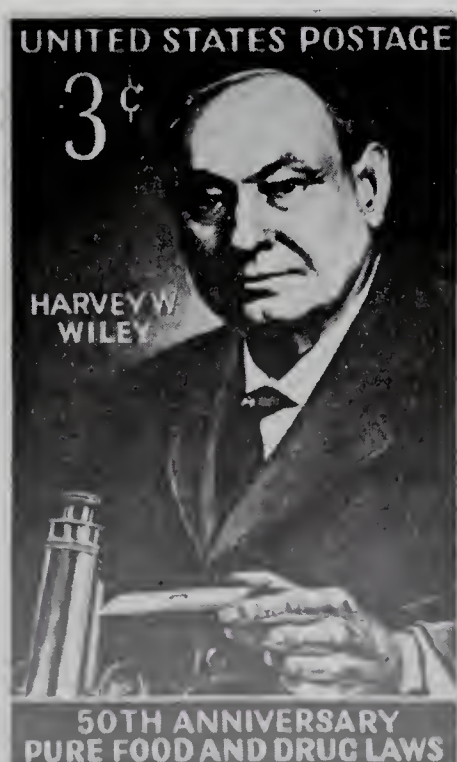
1080E-G. Rejected Essay
Harvey W. Wiley



1080E-H. Rejected Essay
Harvey W. Wiley



1080E-I. Rejected Essay
Harvey W. Wiley



1080E-J. Rejected Essay
Harvey W. Wiley



1080E-K. Approved Model
Harvey W. Wiley

Ten Rejected Designs.

Designer—Robert L. Miller.

Engravers—Vignette, Charles A. Brooks.

Panel at Bottom, Lettering and Numerals, John S. Edmondson.

Design Essayed April 24, 1956 to Arthur E. Summerfield, P. M. G.

Model Approved April 24, 1956 by Arthur E. Summerfield, P. M. G.

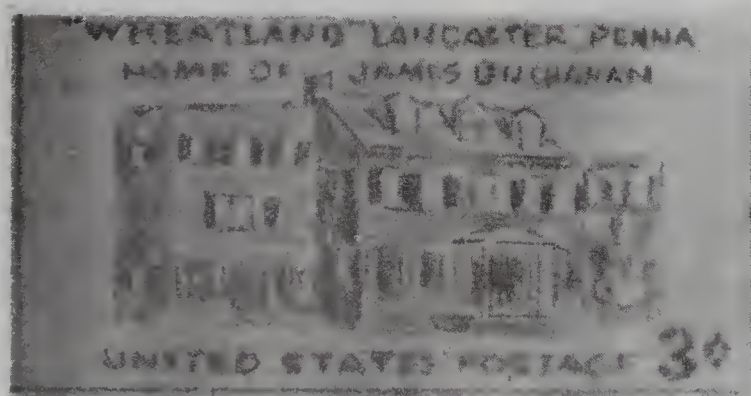
Die Proof Approved May 22, 1956 by Arthur E. Summerfield, P. M. G.

Source of Design

An original drawing by Robert L. Miller, from a photograph of Harvey W. Wiley, by Ankers, 2424 G Street, N. W., Washington, D. C. Negative No. 69194.

Wheatland Issue

Three Cents—Issued August 5, 1956



1081E-A. Original Sketch
President. Buchanan's Home,
Lancaster, Pa.



1081E-B. Original Sketch
President Buchanan's Home,
Lancaster, Pa.



1081E-C. Approved Model
President Buchanan's Home,
Lancaster, Pa.

No rejected Designs.

Modeler—Victor S. McCloskey, Jr.

Engravers—Vignette, Charles A. Brooks.

Double outline frame, Lettering and Numeral, John S. Edmondson.

Design Essayed June 22, 1956 to Arthur E. Summerfield, P. M. G.

Model Approved June 22, 1956 by Arthur E. Summerfield, P. M. G.

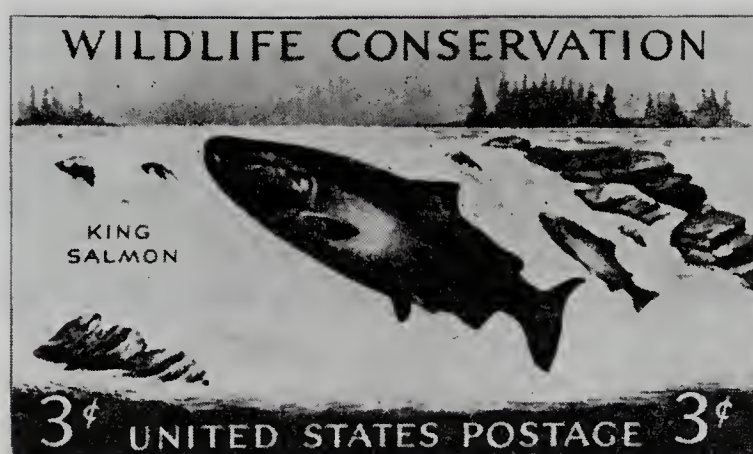
Die Proof Approved July 6, 1956 by Arthur E. Summerfield, P. M. G.

Source of Design

Two sketches of stamp designs and a photograph of the home of James Buchanan, Lancaster, Pennsylvania, all of which were furnished by the James Buchanan Foundation for the Preservation of Wheatland.

Wildlife Conservation Issue

Three Cents—Issued November 9, 1956

1079E-A. Rejected Essay
King Salmon1079E-B. Rejected Essay
King Salmon1079E-C. Approved Model
King Salmon

Two Rejected Designs.

Designers—Central Subject, Bob Hines.

Outline frame and lettering, Victor S. McCloskey, Jr.

Engravers—Vignette, Matthew D. Fenton.

Lettering and Numeral, John S. Edmondson.

Design Essayed June 4, 1956 to Arthur E. Summerfield, P. M. G.

Model Approved June 4, 1956 by Arthur E. Summerfield, P. M. G.

Die Proof Approved August 14, 1956 by Arthur E. Summerfield, P. M. G.

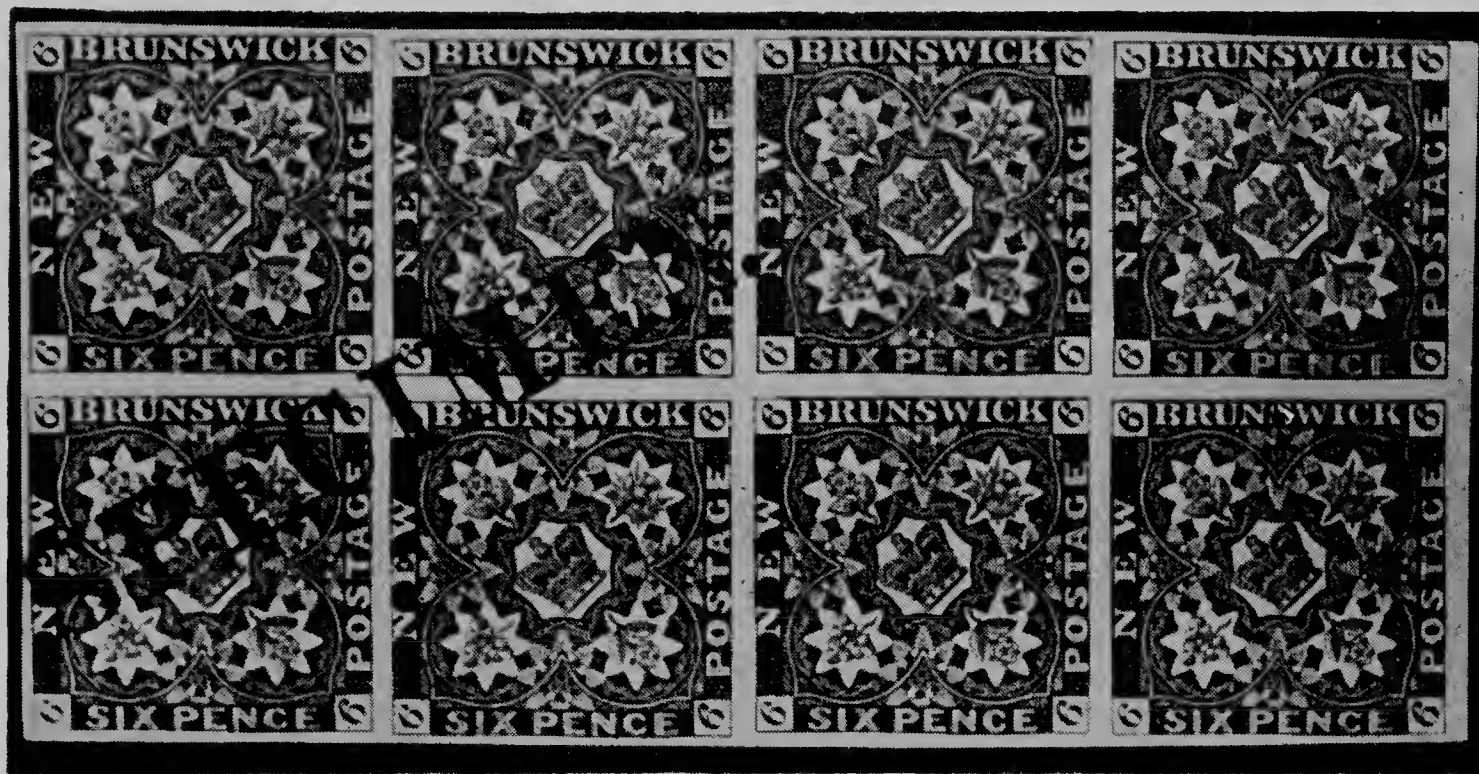
Source of Design

A drawing by Robert W. Hines, Artist of Fish and Wildlife Service, U. S. Department of the Interior.

Artist Hartz and A Clay Model

In creating the vignette design for the 1949 regular issue of Netherlands (Scott's A72), S. L. Hartz used a method previously unknown in Dutch adhesive stamp production. With full knowledge of the outstanding effects of light and shade obtainable by rotogravure, he made a clay model of the Queen's head in profile. This he photographed, trying various lighting effects until he had the effect he considered just right. The resulting stamps are very attractive.

“SPECIMEN” on the Pence Plate Proofs of New Brunswick and Nova Scotia



By C. M. Jephcott

The pence issues of New Brunswick and Nova Scotia were engraved and printed by Messrs. Perkins, Bacon & Company, London, England. The three pence, six pence and one shilling stamps for both colonies were issued in 1851 and plate proofs in black on card were made. The existence of these plate proofs is well known but what is less

SPECIMEN.

familiar is that these proof sheets were stamped with the word “SPECIMEN” in black. The large “SPECIMEN” was stamped diagonally and, according to N. Argenti, appears three times on a proof sheet. (The London Philatelist, July, 1954.) The one penny stamp of Nova Scotia was printed at a later date and the word “SPECIMEN” does not appear on the black plate proofs.

The plates of the three pence, six pence and one shilling values had 160 subjects each. Of the forty possible blocks of four, only three have the complete “SPECIMEN” which is an indication of its relative rarity. The author has not seen any information on the number of proof sheets printed but there could not have been many as blocks without “SPECIMEN” are not common and the three pence even as singles is scarce.

Battle of Brooklyn Stamp

The painting, “The Retreat from Long Island,” by H. A. Ogden was used as a guide in preparing the model of the Battle of Brooklyn stamp, issued in 1951. Eugene Craig, an editorial cartoonist of the now defunct *Brooklyn Eagle* is said to have submitted it to the Post Office Department. The painting appears on page 86 of “The Century Book of the American Revolution.”

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Kenneth Minuse, Chairman

1236 Grand Concourse, New York 56, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self-addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/I, which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on cardboard backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C—Canceled	h.—horizontal	2—die print small margins
E—Essay	d.—diagonal	3—plate print on India paper
P—Proof	t.—top	4—plate print on cardboard
N—Normal color proof	b.—bottom	5—plate print on stamp paper
TC—Trial Color proof	c.—center	imperf.
S—Specimen overprint, plus type A, etc.	l.—left	6—plate print on stamp paper
v.—vertical reading up	r.—right	perf.
	1—die print large margins	7—plate print on experimental paper

Great Britain

Treasury Competition Essays
By Charles Whiting, Beaufort House,
London.

1839.

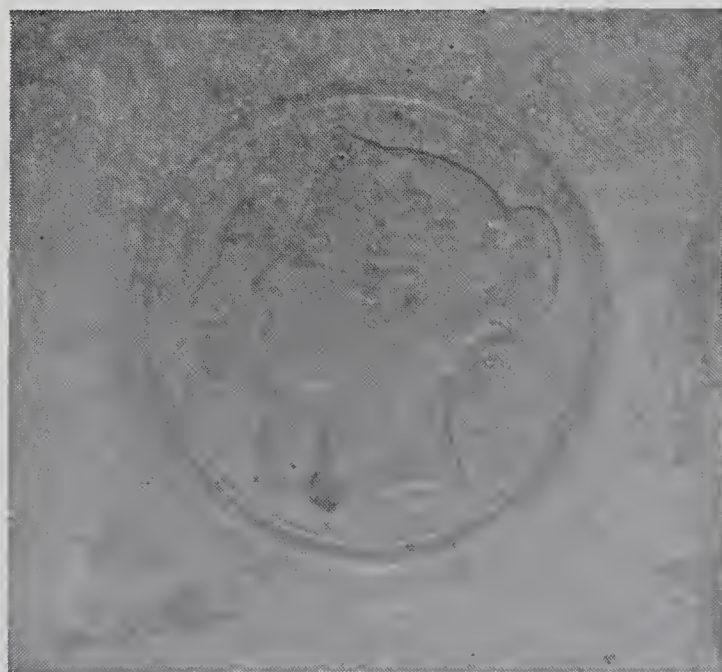
1aE2. No Value.

Profile heads of Victoria and Albert
Diameter of design 27 mm.

Die essay cameo printed (embossed) on 17 g/2 dull v. faint y-y-orange paper .006" thick, about 40 x 37 mm. colorless (albino)

1bE2. 1 Penny.

Profile head of Victoria cameo printed (albino). Design 18 x 18 mm.



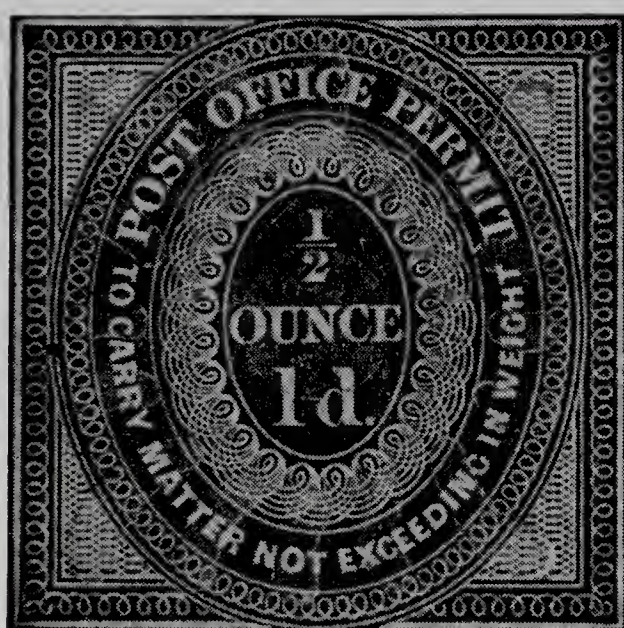
1aE



1bE

Die essay typographed on white wove paper .009" thick, cut close to design, gummed.

33 i/1 dim deep g-y-green 75.00

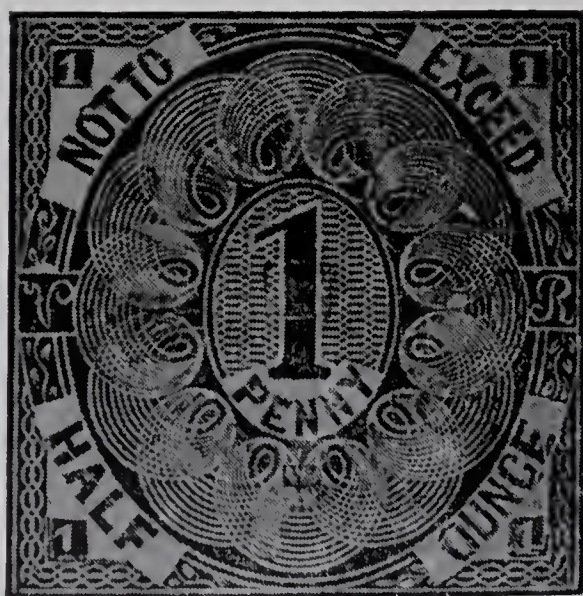


1cE

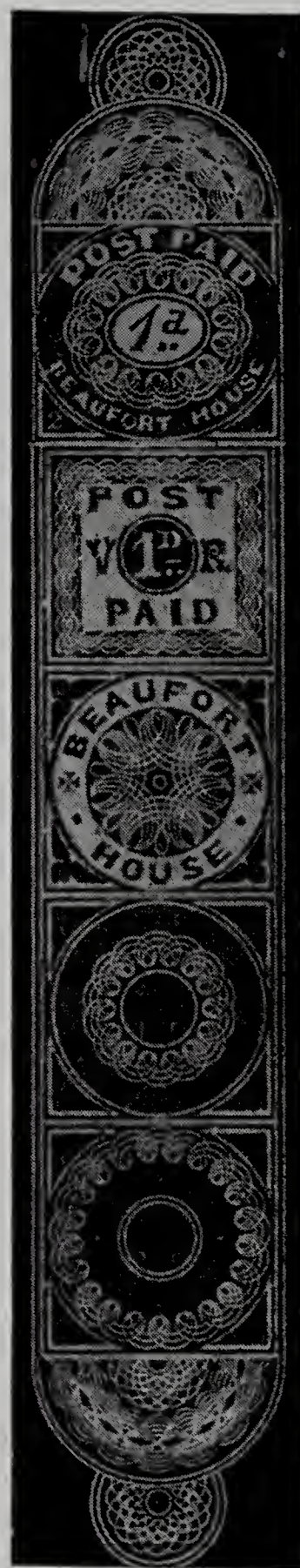
1cE2. 1 Penny.

Design 34 x 34 mm.

- a. Die essay typographed on 17 g/2 dull y. faint y-y-orange wove paper .006" thick, about 39 x 40 mm. 71 o/5 black frame and 5 -/1 dim o-o-red vignette, etc.
- b. On white wove paper .005" thick cut close to design, 71 o/5 black frame and 5 -/1 dim o-o-red vignette, etc.



1dE



1eE

1dE2. 1 Penny.

Design 31 x 32 mm.

- a. Die essay typographed on 17 g/2 dull v. faint y-y-orange wove paper .006" thick, about 35 x 36 mm. 5 j/0 v. deep o-o-red frame and 45 i/1 dim deep b-g-blue vignette, etc.
- 71 o/5 black frame and 5 i/0 v. deep o-o-red vignette, etc.
- b. Die essay typographed on white wove paper .005" thick cut close to design.

33 i/1 dim deep g-y-green
frame and 5 j/0 v.
deep o-o-red vi-
gnette, etc. ———

71 o/5 black frame and 5
j/0 v. deep o-o-red vi-
gnette, etc. ———

1eE2. 1 Penny.

Design 19 x 99 mm.

a. Die essay typographed on 17 g/2
dull v. faint y-y-orange wove pa-
per .006" thick, about 25 x 105
mm.

71 o/5 black frame and 5
j/0 v. deep o-o-
red vignette ———

For further details concerning Treasury
Competition, see Journal No. 25, pages
17-20.

Guatemala

By the Government Mint, Paris, France.

1871. Designed and engraved by M.
Hulot.

3P5. 10 Centavos.

Plate proof on 21 g/2 dull v. faint
o-y-yellow wove paper. .003" thick.
44 k/2 dull dark m. g-blue
(N) ———

4P5. 20 Centavos.

Plate proof on 13 f/2 dull faint
o-y-orange wove paper .003" thick.
1 a/2 dull v. vivid red (N) ———

By Columbian Bank Note Co.,
Washington, D. C.

1875. Engraved.

7P3. ¼ Real.

Plate proof on India paper.
69 m/5 dusky black (N) 12.50

8P3. ½ Real.

Plate proof on India paper.
41 k/1 dim dark b-b-green
(N) 12.50

9P3. 1 Real.

Plate proof on India paper.
45 m/1 dim dusky b-g-blue
(N) 12.50

10P3. 2 Reales.

Plate proof on India paper.
5 k/1 dim dark o-o-red
(N) 12.50

By American Bank Note Co., New York

1879. Engraved.

15P3. ¼ Real.

Plate proof on India paper.
11 m/1 dim dusky orange
frame with 37 m/0
dusky g - b - green
vignette (N) 6.00

16P3. 1 Real.

Plate proof on India paper.
71 o/5 black frame with 37
m/0 dusky g-b-
green vignette (N) 6.00

**1882. By American Bank Note Co.,
New York**

21P3. 1 Centavo.

Plate proof on India paper.
71 o/5 black frame with 37
m/0 dusky g-b-
green vignette 6.00

22P3. 2 Centavos.

Plate proof on India paper.
17 k/0 dark y - y - orange
frame with 37 m/0
dusky g - b - green
vignette 6.00

23P3. 5 Centavos.

Plate proof on India paper.
5 i/0 deep o-o-red frame
with 37 m/0 dusky
g-b-green vignette 6.00

24P3. 10 Centavos.

Plate proof on India paper.
65 k/3 dingy dark r-r-violet
frame with 37 m/0
dusky g - b - green
vignette 6.00

25P3. 20 Centavos.

Plate proof on India paper.
13 i/0 deep o-y-orange frame
with 37 m/0 dusky
g-b-green vignette 6.00

1886. The vignette of Gen. Barrioz was
engraved by G. F. C. Smillie Octo-
ber 22, 1883.

Engraved by American Bank Note Co.,
New York.

1887. Designed by Dr. E. de Leon.

43TC3. 1 Centavo.

Trial color plate proof on India pa-
per.
71 o/5 black 5.00

43P3. Plate proof on India paper.

48 n/1 dim v. dusky m.
g-b-blue (N) 4.00

44P3. 2 Centavos.

Plate proof on India paper.
9 m/0 dusky o-r-orange
(N) 4.00
11 m/1 dim dusky orange 4.00

44B-P3. 5 Centavos.

Plate proof on India paper.
49 m/2 dull dusky blue (N) 4.00

45P3. Plate proof on India paper.

61 m/2 dull dusky v-r-
violet (N) 4.00

46P3. 6 Centavos.

Plate proof on India paper.
67 m/1 dim dusky v-red
(N) 4.00

47P3. 10 Centavos.

Plate proof on India paper.
5 k/0 dark o-o-red (N) 4.00

48P3. 20 Centavos.

Plate proof on India paper.
37 m/1 dim dusky g-b-
green (N) 4.00

49TC3. 25 Centavos.

Trial color plate proof on India
paper.
35 m/0 dusky green 6.00

49P3. Plate proof on India paper.

7 i/0 deep red-orange (N) 4.00

1879. Central American Exhibition Issue.

The complete set of die proofs was printed on 2 sheets of white cardboard 144 x 107 mm. .007" thick, with black ornamental borders 3 mm. wide, 140 x 105 mm. The first card has printed in black at the top "Exposicion Centro Americana/ Emision de Sellos Postales 1897" in a tablet 27 mm. high and contains the 1, 2, 6, 10, 12, 18 centavos in two rows of three. The second card contains the 20, 25, 50, 75, 100, 150, 200, 500 in two rows of three and one row of two. These proofs are all in black on color blocks 38 x 26 mm. except the 18c which is printed directly on the white cardboard. The white spaces between the color blocks are about 5mm. wide. Plate proofs are in black on surface tinted white wove paper .004" thick. The color codes in the following listing (58P-71P) refer to the color blocks of the die proofs and the surface tinting of the plate proofs.

58P2. 1 Centavo.

13 f/3 dingy faint o-y-orange 5.00

58P5. 17 d/3 dingy pale y-y-orange 4.00

59P2. 2 Centavos.

25 d/3 dingy pale y-g-yellow 5.00

59P5. 23 d/3 dingy pale yellow 4.00

60P2. 6 Centavos.

13 b/1 dim light o-y-orange 5.00

60P5. 13 b/1 dim light o-y-orange 4.00

61P2. 10 Centavos.

41 -/4 smoky b-b-green 5.00

61P5. 47 b/2 dull light g-b-blue 4.00

62P2. 12 Centavos.

1 b/0 light red 5.00

62P5. 3 b/0 light o-red 4.00

63P2. 18 Centavos.

White 6.00

63P5. White 5.00

64P2. 20 Centavos.

5 -/0 o-o-red 5.00

64P5. 5 -/0 o-o-red 4.00

65P2. 25 Centavos.

13 -/3 dingy o-y-orange 5.00

65P5. 13 h/3 dingy m. deep o-y-orange 4.00

66P2. 50 Centavos.

13 b/3 dingy light o-y-orange 5.00

66P5. 1 -/3 dingy red 4.00

67P2. 75 Centavos.

23 f/5 gloomy faint yellow 7.00

67P5.

35 f/5 gloomy faint green 6.00

68P2. 100 Centavos.

37 b/1 dim light g-b-green 5.00

68P5.

37 b/1 dim light g-b-green 4.00

69P2. 150 Centavos.

5 d/1 dim pale o-o-red 8.00

69P5.

7 d/1 dim pale r-orange 7.00

70P2. 200 Centavos.

67 b/2 dull light v-red 5.00

70P5.

67 -/2 dull v-red 4.00

71P2. 500 Centavos.

35 -/2 dull green 5.00

71P5.

35 -/2 dull green 4.00

1889. By Hamilton Bank Note Co., New York.



47E-A

47E-A2. 10 Centavos.

Size of design 20 x 26 mm.

Engraved die essay on India paper about 32 x 42 mm.

5 i/0 deep o-o-red 5.00

37 m/0 dusky g-b-green 5.00

1902. By Waterlow & Sons, London Engraved.

122TC1. 1 Peso.

Size of die sinkage 75 x 63 mm.

Trial color die proof die sunk on white glazed wove paper .004" thick 87 x 77 mm.

9 m/4 smoky dusky o-r-orange 20.00

35 m/1 dim dusky green 20.00

63 l/1 dim v. dark r-violet 20.00

1922. By Waterlow & Sons, London

203TC1. 25 Centavos.

Size of die sinkage 74 x 66 mm.

Die proof die sunk on 19 g/2 dull v. faint y-o-yellow wove paper .004" thick 87 x 77 mm.

35 m/1 dim dusky green 20.00

63 l/1 dim v. dark r-violet 20.00

203P1. 9 m/4 smoky dusky o-r-orange (N) 20.00

(To be continued.)

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor, or for sales of British Commonwealth essays and proofs send direct to Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y. When sales are not reported, no prices realized were received, or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs.

Our Essay and proof numbers are Scott's stamp numbers with E.P.S. Catalog abbreviations. See E.P.S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

J. N. Sissons Ltd., Toronto, Canada, March 6, 1957.

Canada

10d pale, dim green, die proof from sample sheet, very fine	10P	12.50
1c orange, plate proof on India, very fine	14P3	12.00
5c green, proof, India on card, very fine	F2P	17.00
20c carmine, large die proof, very fine	148P1	23.00

New Brunswick

5c brown, Connell proof (without Specimen), privately perfd., superb	5P	28.00
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J. N. Sissons, Ltd., Toronto, Canada, April 24, 1957.

Canada

10d blue, India proof, 3 large margins (Specimen in red), fine . .	7P3S	9.00
10d orange, plate proof on India, horiz. pair, very fine	7P3	26.00
10d yellow in combination with ½d yellow, small die proofs on wove paper from sample sheet	7-8P	47.50
½d small die proof, pale dull lilac on yellowish wove paper, very fine	8P2	11.50
½d small die proof, brown on yellowish wove paper, very fine . .	8P2	13.00
½d small die proof, red on yellowish wove paper, very fine	8P2	15.50
½d plate proof on India, rose, large margins, next stamp showing at left. Specimen in green, very fine	8P3S	8.25
½d plate proof on India, black, Specimen in red	8P3S	12.00
12½c blue, plate proof on card, very fine	28P4	17.00
15c plate proof on India, red brown, perf, thinned but rare . . .	29P6	15.50
1c essay, yellow, vert. pair with imprint at left	E19	18.00
5c plate proof on India, olive green, superb	38P3	22.00

New Brunswick

5c plate proof on India, Connell, brown	5P3	14.00
5c plate proof on India, brown, Connell, vert. Specimen in red, thin, but very fine appearance	5P3S	9.00

Prince Edward Island

2d 3c and 12c black, reprinted proofs from R. P. S. sheets in pairs, also illustrations of sheets, 2d imperf sheet margin and 3c green Widow Queen, bogus, also \$1 Bank of P. E. I. Bill		7.50
1c black, plate proof, block of 4, very fine	11P3	10.00

Harmer, Rooke & Co., Inc., New York, N. Y., April 3, 4, 5, 1957.

Antigua

6p black, trial color plate proof, block of 417P 25.00

Canada

6p two trial color plate proofs on India on card, overprinted Specimen
2TC3S 16.00
6p slate gray, plate proof block of 4 on India, optd. Specimen in
green, very fine2TC3S 50.00
½p green (tiny stain), 10p dull rose, die proofs from sample sheet,
very fine7P,8P 10.00
10p olive green, trial color proof, perf 12, gummed, very fine ..7TC6 35.00
10p black, trial color proof on safety paper, perf 12, gummed, two
pen strokes7TC7 35.00
½p rose, plate proof on India, block of 4, optd. Specimen in green,
very fine8P3S 35.00
7½p green, plate proof on India9P3 14.00
1c 5c 10c 2c plate proofs on India, very fine14-16, 20P 42.50
5c black, trial color plate proof on India, block of 4, very fine 15TC3 60.00
12½c blue (single), green (pair), plate proofs on India, very fine
18P3 25.00
17c black, trial color plate proof on India, block of 4, very fine 19TC3 7.00
1c 2c (3) 3c (pair and single), 7 engraved plate essays in various
colors, very fine, except one thinE35,36,37 36.00
1c yellow, 3c black, 3c red. Lithographed plate essays on white glazed
wove paper, horiz. pairs, very fineE35,37 37.00
3c carmine, large die proof on wove paper, Die F113 & A.B.N. Co.,
Ottawa, imprint78P1 50.00
1c black, Edward VII, imperf plate essay with colorless numerals, on
white paper, gummed89E 67.50
1c black, Revenue Bill stamp, trial color large die proof (Goodall)
on India, die sunk on card, die #234, very fineB18TC1 25.00
10c brown, Law stamp, large die Essay on India, die sunk on card,
die #443, size 60 x 75mm, very fineL2E1 17.50

Cape of Good Hope

1p (tiny tear and crease) 4p government reprints, also 1p black plate
proof, very fine3,7,9P 15.00

Great Britain

Eight essays, including some of the 1839-40 submitted by Charles F.
Whiting (produced mostly by Beaufort House), scarce and inter-
esting 27.00
Robert Seiver Essay in blue and brown 15.00
2p blue, plate proof with voided corners4P 10.00
4p lilac, Imprimature strip of 4, left stamp creased 15.00

Newfoundland

2c 4 small die proofs from sample sheet in different colors, also plate
proof on India in issued color24TC2, 24P3 25.00
2c black, trial color plate proof on gummed paper, perf 12, very fine
24TC6 20.00
2c same as above, but with two blue pencil lines 12.00
5c brown, large die proof on India, very fine25P1 50.00
5c brown, small die proof25P2 32.50

5c six small die proofs from sample sheet, all different colors, one thin	25TC2	20.00
5c black, trial color proof on gummed paper, perf 12, two blue pencil marks	25TC6	14.00
5c, 2c proofs on safety paper, gummed, perf 12, two pen strokes	24,25TC7	13.50
10c 4 small die proofs from sample sheet, also plate proof in black on India, one thin	27TC2,P3	32.00
12c 4 small die proofs from sample sheet in different colors, one thin	28Tc	17.00
12c trial color plate proof on India in issued color, fine	28TC	4.00
13c 8 trial color small die proofs from sample sheet in 7 different colors, very fine	30TC2	33.00
13c dark brown, trial color proof on gummed paper, perf 12, very fine	30P5	13.00
13c same as above, dark red		13.00
13c same as above, green		14.00
13c same as above, brown		13.00
13c same as above, dark green		14.50
13c same as above, olive		13.00
13c same as above, violet		15.00
13c same as above, black, two blue pencil marks		7.00
1c three trial color plate proofs on India, orange, violet and green	32TC3	8.00
1c four trial color plate proofs on India, black, violet, orange and brown	32TC3	13.00
1c same as above, but orange, violet, deep green and brown		13.00
1c trial color proofs, deep red orange, on thin semi-transparent paper, Gummed, perf 12	32TC6	16.00
3c three trial color proofs on India, dark violet, brown and orange	33TC3	9.00
1c deep carmine trial color plate proof, pair and single on India on card	79P3	18.00
2c orange, 4c violet, trial color plate proofs	81,85TC	13.00

Trinidad

2p six trial colors in various color combinations	91P	50.00
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H. R. Harmer, Inc., New York, N. Y., April 8, 9, 10, 1957.

Canada

1c gray, plate essay, block of 4, very fine	89E	16.00
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Barbados

1906 Nelson Centenary Issue, proof of frame only, in black on white enamel- led card, dated "13 Sep 1905"		14.00
1906 Nelson Centenary Issue, proof of center only, in black on white paper, dated "15 Sept 1905"		13.50

H. R. Harmer, Inc., New York, N. Y., April 15, 16, 17, 18, 1957.

Canada

3p red, plate proof on India on card, very fine	1P	13.00
3p black plate proof on India on card, faint stain	1P	12.00
6p gray violet, plate proof on India	2P3	11.50
10c black, die proof (Goodall) on thin bond paper	16P	70.00

H. R. Harmer, Inc., New York, N. Y., June 10, 11, 12, 13, 1957.

New Brunswick

1860	5c brown Connell, plate proof on India, carmine "SPECIMEN". L. sheet margin, very fine with card backing (5P)	13.00
1860-63	Trial color plate proofs on India, 12 diff. 1c (3), 2c (3), 5c (2), 10c (2), 17c (2), mostly fine to very fine, few thinnings (6-9,11P)	17.50
	1c red lilac, plate proof with card backing, carmine "SPECIMEN", single and blk 4 (6P)	8.50
	1c, 5c, 10c, 12½c (2), 17c (2) plate proofs in original colors with "SPECIMEN" on 12½c and 17c. fine to very fine . . . (6,8-11P)	17.50
	2c lilac rose, plate proof, blk of 4 with part of L margin sheet and part of imprint, very fine (7P)	11.00

Nova Scotia

1960-63	Trial color plate proofs on India 1c (3), 5c (3), 8½c (1), 10c (5), 12½c (2) one 5c in pair, otherwise all different colors; few thinnings but mostly fine to very fine (8,10-13P)	17.00
	Trial color plate proofs on India 1c (3), 5c (4), 8½c (2), 10c (2), 12½c (5) with "SPECIMEN" overprint, pair of 5c, others all different, mostly fine to very fine (8,10-13P)	31.00
	8½c (2) pale ultramarine, yellow, small die proofs from sample sheet (11P)	10.00

H. R. Harmer, Inc., New York, N. Y., July 1, 2, 3, 1957.

Great Britain

1841	2p proof in blue on Crown wmk paper without letters in corners, very fine; also 1858 2p plate proof in black (for 1867 Paris Exhibition), fair	8.00
1870	1½p, proof in orange, no letters in corner showing effects of acid (?) testing, scarce (32P)	5.00
	5p, plate 15, imprimatur imperf. on wmk paper in issued color (69P)	4.00
1881	2 Hoopers Essays, 16 dots 1p imprimatur single proof in black on green, also 1887-92 3p black on green, blk of 4	6.75
1879	Hoopers essays 1p. three diff blks of 4. 1880 1p. blk of 4 imperf, ungummed	11.50
1887-92	Trial color proofs, perf. on gummed paper ½p. two copies in diff. shades of green (unwmk) very fine, also 1 sh. in blue green (unwmk), very fine	11.00

Cape of Good Hope

1853	1p, black plate proof on unwmk. blued paper square pair shows portion of Perkins, Bacon Co. stamp on back, very fine (1P)	42.00
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India

1866	4 diff. Essays inscribed "West India Postage" plate proofs in blks of 4, 4 diff. colors 2 are gummed, few faults on back	8.25
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New Brunswick

1857	6p. black plate proof on card, very fine (2P)	10.00
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Newfoundland

1865	5c trial color plate proof on India, claret blk. of 4 with imprint (25P)	28.00
	10c yellow, 12c pale red brown small die proofs on India from sample sheet, fine (27,28P)	12.00

Trinidad

- 1898 2p "landing of Columbus" trial color plate proof, vermillion and blue,
slightly oxidized, fine (91) 6.25

J. N. Sissons, Ltd., Toronto, Canada, June 5, 1957.

Canada

- 1851 12d black proof on India, vert. "SPECIMEN" in red, very fine
(3P3S) 60.00
1852-57 ½d. small die proof, pale dull greenish gray, very fine (8P) 10.00
½d. small die proof, pale dull brownish gray, very fine (8P) 10.00
1868-75 3c small die proof on card, violet, very fine (25P) 24.00
5c small die proof on wove, blue, small defects (26P) 14.00

Supreme Court Stamps

- 1c-\$2.00 complete in black, Crown Issue, no control numbers, no value
in vermillion, fine to very fine (WM22-33P) 25.00
5c-\$4.00 Gas Inspection Crown Issue complete in blue, no controls,
very good to very fine (G1-8P) 16.00

Prince Edward Island

- 1870 4½d. Die proof on card, brown, very fine (10P) 16.00

Newfoundland

- 1857-63 1d. Plate proof on card, black, very fine (1P) 13.00
1865 12c small die proofs from sample sheet, 4 diff. colors, 2 are thinned
(28P) 11.00

J. H. Sissons Ltd., Toronto, Canada, July 24, 1957.

New Brunswick

- 1851 6d. Plate proof on card, black, very fine (2P) 11.50

Prince Edward Island

- 1862-72 4d. proof on stamp paper, gray, vertical pair, slight crease .. (9P) 2.00
Same as above, but block of 4 (9P) 4.25

Serbia Plates of 1911-14 Issue

Lowell Ragatz, well known contributor to *Stamps*, who writes under the by-line George van den Berg, informs us that the plates for this issue were photo-etched by a somewhat unusual method. He states that 100 black proofs (obviously die proofs) were mounted on ruled cardboard and photographed. Each of these ensembles was then used as a subject in photo-etching the metal plate. In the philatelic market, he had obtained multiple pieces of the 50 Para in two "shades" of brown. We presume these were the colors of the 1911 issue and that of 1914 as listed by Scott.

The 1938 three-denomination series (Scott's A40) commemorating the 40th anniversary of the reign of Queen Wilhelmina of the Netherlands was designed by Pijke Koch using the coin idea in the vignette. This vignette has a bas relief effect.

Bolaffi Catalog of Italy and Italian States

A Review by George W. Caldwell.

Bolaffi Catalogo dei francobolli italiani, 1958; 700 pp; 7x10; illustrated; cloth; published by Societa Culturale Opere Tipografiche, Via Roma 101, Italy; \$5.00 post free.

This, the third edition of a very comprehensive catalog, is now available in greatly enlarged form, 265 pages having been added. Lombardy-Venetia, Parma, San Marino, Vatican City and Somalia (Italian Trustee Administration) have been given specialized treatment. These are in addition to those previously so treated. The remaining portions, now in simplified form, will be specialized in future editions.

The coverage is broad in the specialized features, including such items as the dates of issue and validity, the numbers and dates of the authorizing decrees, composition of the sheets, methods of printing, etc. In addition to the major listings, this catalog includes all known *essays and proofs* of Nineteenth Century Italy and the specialized states.

Complete listings of the post offices in the states will be of interest to advanced students. Cross reference to the world's five leading catalogs of Scott, Gibbons, Michel, Zumstein, and Yvert-Tellier are given in the specialized listings.

A very comprehensive introduction and explanation of terms appears in English, French, Spanish, German and Italian. As a further aid, a five-language glossary of 104 terms is included.

That a vast amount of research has been made in compiling this catalog becomes evident upon a casual inspection; furthermore, careful planning is obvious. In the opinion of this reviewer, it is the finest catalog to come out of Europe in many years.

Mueller Catalog of Switzerland and Liechtenstein

A Review

Mueller-Katalog Schweiz/Liechtenstein, 244 pp., illustrated, heavy covers. Published by Ernst Mueller, Aeschenvorstadt 21, Basel, Switzerland. Postpaid \$1.00.

The 1958 edition of this popular specialized catalog is now available. Its content is what one expects to find in a specialized catalog, except that it fails to give the names of the designers, engravers and printers. Otherwise it is a comprehensive work, well illustrated and of convenient size. Although printed in German, its index, symbols and terms of sale are also in English and French. The language feature, however, should present no serious problem to those whose interest lies within the scope of this very handy volume.—G. W. C.

Side Faces of New Zealand 1874-1882 Issue

Although postage had earlier been charged on newspapers, it was not until 1st January, 1873, that the rate dropped to ½d. As there was no stamp of this value, the Government Printer was asked to have a plate prepared from a wood block cut in Melbourne and to print the stamps. This stamp was a forerunner of the next two sets, featuring a profile portrait of Queen Victoria, which were first issued in 1874 and 1882 respectively.

A proposal to introduce a parcel-post system resulted in 2s and 5s stamps being added to the original set in 1878 although the separate parcel-post service was not introduced until 1887. These two stamps were the first all New Zealand production. The dies were engraved by Messrs. Bock and Cousins, of Wellington, and electrotype plates were prepared by the Government Printer who was also responsible for the printing.—From "*One Hundred Years of Postage Stamps, 1855-1955*", a publication of the New Zealand Post Office Department.

On Nov. 1, 1947 Finland marked the 150th anniversary of the Agricultural Societies. B. Ekholm engraved the stamp.

Reports of Chapter Meetings

New York Chapter No. 1

J. G. REINIS, *Chairman*

L. L. HECHTLINGER, *Secretary*

Meeting of May 8, 1957. Members present: Altmann, Brooks, Mrs. Ehrenberg, Finkelburg, Gates, Gros, Hechtlinger, Mrs. McCoy, Minuse, Morris, Reinis, Serphos, Tiedemann—13.

Mrs. Ehrenberg exhibited a group of postal card essays and some very interesting covers bearing Carrier and Local adhesives. Next shown were the U. S. Department trial color proofs, both the Atlanta plate and the Goodall small die. Included among these were the scarce and beautiful bicolored State Department dollar values.

Mr. Brooks then exhibited an album of proofs, stamps, and covers of the following issues: First Postage Dues, Newspaper Stamps, the 1890 Special Delivery, Columbian Exposition Issue, the Bureau Issues of 1894 through 1898, and the Trans-Mississippi and Pan-American Exposition Issues. These were interestingly presented, accompanied by Mr. Brooks' customary enlightening commentary.

Mr. Morris showed a group of Canadian proofs and essays including Postage, Air Mail, Special Delivery, Postage Due, and War Savings Issues. The progressive die essays were of exceptional interest and typical of Mr. Morris' store of unusual and rare philatelic holdings.

The evening's final speaker, *Mr. Gates*, discussed Dr. Brazer's Color System based on Ridgway's Color Chart. To most of the audience, it seemed very technical and complicated. However, Mr. Gates elaborated in sufficient detail and with proficient skill, so that his audience was left with a knowledgeable grasp of the System.

Meeting of June 12, 1957. Members present: Altmann, Mrs. Brazer, Brooks, Caposella, Miss Clemencon, Mrs. Ehrenberg, Finkelburg, Gates, Gros, Hechtlinger, Higgins, Joyce, Mrs. McCoy, Minuse, Morris, Reinis, Rochlin, Serphos, Sindic, Tiedemann, Turner—21. Guests: John W. Stowell—1.

Miss Clemencon exhibited approved die proofs of the 1947 Issue of Reunion. These were accompanied by the issued stamps.

Mr. Reinis then showed a photograph of a Boston Bank Note specimen sheet that will be further discussed in an article being prepared for the *Journal*. He also showed a newly issued volume, "A Dictionary of Artists in America 1564-1860", published by the Yale University Press, that contains considerable biographical data on the Banknote engravers.

Mr. Altmann then displayed an album of Plate, Small and Large Die Proofs of the following issues: Columbian, Omaha, Pan-American, and Louisiana Purchase Expositions. Included were the large die bi-color essays of the Omaha Issue, and the small die proofs of the Cuban Issue prepared by the Bureau.

The concluding exhibitor, *Mr. Brooks*, showed an album of stamps with special concentration on the Postage Due, Special Delivery, Registry, and Parcel Post Issues.

Meeting of July 10, 1957. Members present: Altmann, Miss Clemencon, Mrs. Ehrenberg, Finkelburg, Gates, Gros, Hechtlinger, Higgins, Mrs. McCoy, Reinis—10.

This Summer meeting was held at the home of *Mr. and Mrs. Henry Gates*. Our host, the evening's sole exhibitor, presented an album of Canadian proofs and essays of the early classics. The profusion of examples of trial colors and varieties indicated Mr. Gates' profound specialist interest in this field. This was followed by albums of covers and post cards of Canadian Jubilees, Patriotics, etc. This collection was most comprehensive with a great variety of designs, colors, and cancellations. The speaker displayed his material with a running commentary that provided his audience with a marvelous background of Canadian postal history. This fabulous collection coupled with Mr. Gates' knowledge of his subject undoubtedly mark him as one of the foremost students of this field of philately. At the conclusion of his exhibit, Mr. Gates was warmly applauded by his audience. Refreshments were then served by Mrs. Gates, and a vote of thanks was awarded our gracious host and hostess by the members for a most enjoyable evening.

Meeting of September 11, 1957. Members present: Altmann, Blanchard, Brooks, Caposella, Miss Clemencon, Mrs. Ehrenberg, Fernald, Finkelburg, Gates, Gros, Hechtlinger, Joyce, Minuse, Morris, Reinis, Rochlin, Tiedemann—17. Guests: Foster W. Rice, Walter Robbins—2.

Mr. Rice, one of our two guests of the evening, discussed his recent visit to Boys Town and to the PhilaMatic Center located there. His talk was accompanied by many photographs and various printed matter. He stressed the interest and the organization of the content of the many exhibition frames, under the able direction of Mr. D. O. Barrett.

Dr. Blanchard then discussed an article by Glenn B. Smedley appearing in *The Numismatist*. He showed Banknotes and photographs of Banknotes which were referred to in the article. Dr. Blanchard then

exhibited a beautiful array of American Banknote Company vignettes in trial colors: "Signing of the Declaration of Independence" in blue; "Embarkation of the Pilgrims" in blue and purple; "Baptism of Pocahontas" in blue; "Washington Resigning His Commission" in blue; "Surrender of Burgoyne" in black and green; "DeSoto Discovering the Mississippi" in black and blue; "Landing of Columbus" in black on a banknote. The speaker referred his audience to an article by Mr. Morris in the Essay Proof Journal (Page 149 of Whole No. 23), for additional information on these magnificent examples of the art of engraving.

Mr. Morris concluded the evening's exhibits by showing some of his original artwork and designs he submitted to the Bureau for the 1938 Presidential Issue. The finished examples in color seemed to all far more attractive than the designs chosen.

Secretary's Report

By JOSEPH G. REINIS, *Secretary*
50 Court Street, Brooklyn 1, N. Y.

Members Admitted

916	Penar, Frank J., 511 No. Elm Street, Butler, Pa. (U. S. Proofs.)
917	Cohen, Albert P., 137 E. 28th St., New York 16, N. Y. (U. S.)
918	Whitehead, R. E., 27 W. Locust St., Mechanicsburg, Pa. (U. S. 1869 Issue.)
919	Diena, Enzo, via Vittoria Colonna, 40, Rome, Italy. (Italy.)
920	Mishler, Clifford, P. O. Box 135, Vandalia, Mich. (U. S. & Canadian Coins.)
921	Darcy, Pierre A., 124 Trinity Pl., Syracuse, N. Y. (U. S.)
922	Hunter, Cornell C., 188 No. High St., Chillicothe, Ohio. (U. S. Currency.)
923	Chamberlain, Mrs. Georgia S., 804 Grand View Dr., Alexandria, Va. (American Medals.)
924	Goldstone, Ralph, 231 Commonwealth Ave., Boston, Mass. (U. S. and Obsolete Currency.)
925	Spiro, Alvin, George Washington Hotel, Lexington Ave. & 23rd Street, New York, N. Y. (Engravers Memorabilia and Bank Notes.)

Applications Received

926	Crosson, Arthur J., 156 Park St., Buffalo, N. Y. (Coins; Crowns of The World.) By Joseph G. Reinis.
927	White, Helen Sergeant, 122 George St., East Melbourne, Australia. (U. S., Iceland.) By Joseph G. Reinis.
928	Phillips, David G., 10101 E. Broadview Dr., Miami Beach 41, Florida. (U. S.) By Joseph G. Reinis.

Changes of Address

910	Bentham, Lorne, to 161 Concord St., Ottawa, Ont., Canada.
831	Cone, Richard N., to Rte. 8, Box 269, Tucson, Ariz.
774	Cooper, Lowell, 3807 South Memorial Dr., New Castle, Ind.
C3	Gros, Julian F., to 136 E. 55th St., N. Y. C. 22, N. Y.
625	Hicks, Henry D., to 168 Coburg Rd., Halifax, N. S.
673	Jacobi, Henri H., to 2504 Bronx Park East, Bronx 67, N. Y.
102	Kovarik, Frank J., to 8748 Rockefeller Ave., Brookfield, Ill.
236	Monroe, William H., to Box 323, Great Bend, Kansas.
889	Tiedemann, Ronald, to 7806 62nd St., Brooklyn 27, N. Y.
897	Voos, Daniel W., to P. O. Box 533, Jamestown, N. Y.

Resignations Received

223	Fillmore, J. B.	908	Reinhardt, Joseph F.	855	Weiner, Samuel H.
681	Ostrow, Pierson	184	Steinbrugge, Karl V.	98	Wise, Paul
537	Pierce, Arthur	478	de Volpi, Charles P.		
646	Rampacher, Paul F.	806	Ward, Albert H.		

Membership Lapsed

863	Allen, Max J.	816	Graham, Victor E.	674	Miller, Mrs. Ruth B.
686	Ambrose, J. Lloyd	784	Hok, Chua	847	Rice, Edmund A.
739	Blauvelt, Everett A.	719	Kugleman, Louis D.	741	Rosende, S. Hugo
754	Dollinger, Mel K.	813	Larson, R. W.	817	Rowe, Henry H.
94	Goldbeck, E. O.	854	Levin, Benjamin	457	Wylie, William W.

of Philadelphia, American Numismatic and Archaeological Society of New York, and other associations.

"E. B. Sterling's U. S. Revenue Essays & Proofs," by this author was published in ESSAY PROOF JOURNAL, No. 41, page 33.

John K. Tiffany of St. Louis, Mo.

In 1887 when John K. Tiffany published his "*History of the Postage Stamps of the United States of America*", he was President of the American Philatelic Association, and of the St. Louis Philatelic Society, Honorary Member of the Philatelic Society of London, and Corresponding Member of the Society Francaise de Timbrologie, the Societies of Dresden, Wurttemberg, etc. His book was the first important work on U. S. Stamps (but mentions no essays nor proofs) and its general arrangement was later followed as a model by John N. Luff in his great and exhaustive book on the same subject. Two years later Tiffany published in the *American Journal of Philately* the first list of "Essays of U. S. Postage Stamps."

He amassed a large and important Philatelic Library which was sold for \$10,000. to Lord Crawford in 1901 and thus formed part of the most extensive library ever collected on the subject.

George H. Worthington of Cleveland, Ohio

George H. Worthington gathered together the largest general stamp collection of the world ever accumulated in the United States up to 1913. The part which was shown at the American Philatelic Society Exhibition in Chicago in 1911 was then said to be worth \$260,000. His U. S. collection was arranged in the now generally accepted manner with essays and proofs leading up to the respective stamps and covers.

He was Honorary President of the International Philatelic Exhibition held in New York, October 27 to November 1, 1913.

After his death his collection is said to have been bought by Alfred H. Lichtenstein and the parts not kept for his own collection were sold mostly at auction by J. C. Morgenthau & Co. in New York through a series of separate sales covering afternoon and evening sessions on twenty-eight different days from August 21, 1917 to October 15, 1918. The first sale of 1,530 lots in three days, and the first two days of 941 lots in the third sale covered his United States stamps, while most of the U. S. essays and proofs, consisting of 529 lots, were sold in the ninth sale on October 15, 1918. His four volumes of Central America country essays and proofs, including entire envelopes, passed thru my hands about 1938.

R. H. Lindman

R. H. Lindman had many rare U. S. essays and rare proofs which were sold by J. C. Morgenthau & Co., N. Y. C. Feb. 6, 1917. There were 50 lots of essays and 162 lots of proofs from 1845 New York 5c die proofs and Providence plate proofs in colors, 1901 Die Proofs and also Department die and plate proofs each in 5 colors. Also Newspaper die and plate proofs, (die \$3, \$6, \$24, \$36), on card and India paper and Postage Due die proofs in colors.

Among the scarce ones were 1851 24c orange plate proof on regular paper, 30c black plate proof on stamp paper, 1851—30c red-lilac die proof on India, 90c green plate proof on regular paper, 90c red-lilac plate proof on regular paper, 90c vermillion plate proof on regular paper, 90c carmine and 90c black-violet plate proofs on stamp paper. Carriers both the Eagle and Franklin plate proofs in orange on regular paper, by some authorities considered the original issues of these stamps.

Miriam Karoly, Stamp Designer Tells Her Own Story

Born in Vienna of a Zionist family, I spent my childhood there under the most happy circumstances. In 1939 we came to Israel. My father Ing. Leo Kluger, a well-known metallurgist and holder of patents all over the world, founded the first steel-foundry in Israel. I am happy to be a citizen of Haifa as Mount Carmel is one of the most beautiful spots in Israel, and the Galilee is very near and inspiring to the artist's eye.

While still attending school I became interested in drawing. After having finished school in Haifa, I concentrated entirely on my drawing studies which I had been receiving at the studio of A. & E. Meiselman. For four years my training was conducted according to the training of the WIENER KUNSTGEWERBESCHULE. Thereafter, I started on my own as a free-lance commercial artist. However, I soon found myself much more interested in illustrating biblical themes than working as a commercial artist. From the very beginning I endeavored to find a truly Israel style—a style that would bring forth something of the spirit and nature of Israel—ancient and modern.

Being fond of nature (my happiest hours are those spent out-of-doors) I am very keen on drawing children, flowers and animals and so I concentrated mainly on illustrations for children's books, etc. Apart from regular drawing from nature, I began on manuscript work, i.e. lettering and illuminating poetry—(Rilke)—and the "Song of Rachel" which brought me a prize for lettering at an exhibition of Applied Art at the Bezalel Museum. For the "Song of Songs" I tried to combine Hebrew lettering with ornamental stylized drawing. Similarly, I designed a wall decoration "The Song of Deborah" where the first two sentences were set against a pictorial background of the whole story. This work was dedicated to my Commanding Officer in the Haganah when the Haganah was taken over by the Israel Defense Army.

Although I strive towards a very simplified style, I draw continuously from nature, as in my opinion this is the basis for every artistic endeavor however stylized or abstract its ends may be. For this reason—and because I like it—I took lessons in sculpture.

With the creation of the State of Israel, I became very interested in the design of our stamps. However, it was only in 1953 that I proposed a series "The Ingathering of the Exiles." Although my proposal was not accepted it brought me a standing invitation to participate in future stamp competitions.

Thus I took part in the competition for the Herzl Stamp 1953 and immediately afterwards in the Youth Aliyah Series. With the latter I was successful and was privileged to design the six stamps comprising that set. I am particularly glad that the annual Festival Set was awarded to me for three consecutive years. For the motif I suggested musicians and musical instruments from biblical times. A special attractive theme was accepted for this year, which I am not permitted to divulge as particulars have not yet been released by the Israel Post Office. In the meantime, I have also been successful in the competition for a set of four stamps dedicated to the development of the Israel Merchant Marine.

I am the mother of a six year old girl and sometimes find it difficult to cope with the manifold duties of wife, mother and creative artist. My husband, a metallurgical engineer, who is himself very busy, runs his own steel-foundry in Haifa-Bay. I am very happy to lead a life of such fulfillment in Israel where I am continuously inspired by our biblical heritage and the amazing variety of the landscape.

(This personal report was made available by the Israel Philatelic Agency in America, Ltd.)

British Empire Study Group Formed

A new study group has been formed in New York devoted to the British Empire. Members interested may contact Paul B. Lindenberg, 530 West 136 St., Apt. 25, New York 31.

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